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A MUSICAL COMEDY

BY

R. A. Barnet

Music by

HARRY LAWSON HEARTZ

With Additional Numbers by E. W. CORLISS and CLIFTON CRAWFORD

Lyrical Assistance by EDW. A. CHURCH and D. K. STEVENS

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OPENING CHORUS.

Philippe comes today!

No. 1.

CHORUS AND FOUCHÉ.

INTROD.
Allegro.

HARRY LAWSON HEARTZ.

PIANO.

melodie marcato.

cresc. poco a poco e molto ritard.
il basso marcato.

Allegro moderato.

FF TUTTI.

Oh, cit-i-zens of Sau - ter-elle, All loy - al men are we!

Who-e'er is King, we'll love him well, And hum-bly bow the knee!

cresc.
marcato.

Who - ev - er reigns, he al - ways finds Us most en - tire - ly true; We've

ne'er been known to change our minds When we, we had a thing else to do!

rit. e creso.

GIRLS. *a tempo.*

Let ev - 'ry man go change his mind, An - oth - er plan's to us as - signed; With

mf a tempo.

sun - ny smiles and summer flow'rs, We'll make the town like E - den's bow - ers! With

palm and pine pre - pare the way, With eg-lan-tine a-dorn the day! From

rit. *a tempo.* (Entrance of FOUCHÉ.)

wood and vale your gar-lands bring, Let ros-es hail the com-ing King!

Allegro, FOUCHÉ.

Come, cease your chatter! mag-pies all! Or I by name on you may call!

Hang up your weeds! And hang them true! Then hang yourselves when you are through!

ff marc. rit.

TUTTI. Tempo di Marcia. (*Entrance of MICHEL, Soldiers and Vivandières.*)

The "King's Own" comes with the great Mi-chel! Out loy-al voices in high cho-rus swell!

Tempo di Marcia.

Throw out your flags, let ev-'ry one get gay! We're all im-pe-rial on this hol-i-day!

marcato.

With pride, let ev-'ry bo-som gush! The "King's Own" enters like a roy-al flush! A

full house greets them on their glorious way, For cor-o-nations come not ev-'ry day!

cresc. *poco* *a* *poco* *rit.*

Tempo di Valse.

Oh, girls' ad-mire our friend Mi-chel! Your ros-es shall his wel-come tell!

p **Tempo di Valse.**

There nev-er shone a brav-er blade Than our Mi-chel on dress pa-rade! —

So, gid-dy girls, gay gar-lands wave, And raise a song to rouse the brave;

We love our-selves, we love our joys, But most we love our sol - -dier boys!

FOUCHE. Allegro.

Go a - way! Stay a - way! And keep your clat - ter down, Or great

Fou - ché soon will show you that he runs this lit - tle town! Fouché

Moderato. TUTTI *rit.*

runs this lit - tle town! You know 'tis so! We know 'tis so!

portamento. *colla voce* *rit.*

GIRLS. Vivace.

Hur - ry! Hur - ry! Skip and scur - ry! Such a flur - ry! Such af - fairs!

The first system of the musical score for 'GIRLS. Vivace.' consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are 'Hur - ry! Hur - ry! Skip and scur - ry! Such a flur - ry! Such af - fairs!'. The piano accompaniment is in 2/4 time, starting with a bass clef and a key signature of one flat. It features a steady eighth-note bass line and chords in the right hand.

Here or hith - er! There or thith - er! Where' or whith - er No one cares!

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'Here or hith - er! There or thith - er! Where' or whith - er No one cares!'. The musical notation follows the same pattern as the first system, with a vocal line and piano accompaniment in 2/4 time.

We must make prep - a - ra - tion, For the new King's cor - o - na - tion, Nev - er

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'We must make prep - a - ra - tion, For the new King's cor - o - na - tion, Nev - er'. The musical notation follows the same pattern as the previous systems, with a vocal line and piano accompaniment in 2/4 time.

mind - ing rank or sta - tion! Phil - ippe comes to - - day!

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are 'mind - ing rank or sta - tion! Phil - ippe comes to - - day!'. The musical notation follows the same pattern as the previous systems, with a vocal line and piano accompaniment in 2/4 time.

MEN.

Rus - tle! Rus - tle! Make a bus - tle! Get a hus - tle Ev - 'ry man!

It is ver - y Nec - es - sa - ry, To be mer - ry, If we can!

We must make prep - a - ra - tion, For the new King's cor - o - na - tion, Nev - er

mind - ing rank or sta - tion! Phil - ippe comes to - - day!

TUTTI.

Hur-ry! Hur-ry! Skip and scur-ry! Such a flur-ry! Such af-fairs!

Rus-tle! Rus-tle! Make a bus-tle! Get a hus-tle Ev-'ry man!

Here or hith-er! There or thith-er! Where or whith-er No one cares!

It is ver-y Nec-es-sa-ry, To be mer-ry, If we can!

We must make prep-a-ra-tion, For the new King's cor-o-na-tion, Nev-er

We must make prep-a-ra-tion, For the new King's cor-o-na-tion, Nev-er

mind-ing rank or sta-tion! Philippe comes to-day! Phil-ippe comes to-day!

mind-ing rank or sta-tion! Philippe comes to-day! Phil- - ippe comes!

accel. e cresc.

Phil-ippe comes to-day! Phil-ippe comes! Phil-ippe comes! Phil-ippe comes!

Phil - - ippe comes! Phil-ippe comes! Phil-ippe comes! Phil-ippe comes!

accel. e cresc.

marcato e rit.

Phil - ippe comes! Phil - ippe comes to - - day!

Phil - ippe comes! Phil - ippe comes to - - day!

marcato e rit.

Stand Back! Bow Low!

ROSALIE AND CHORUS.

No. 2.

HARRY LAWSON HEARTZ.

Allegro moderato.

PIANO.



Aunt says a King Co - phet-u - a a dear, un-mar - ried King, Once
Aunt says Maud Mul - ler met a Judge, all on a sum - mer's day, And

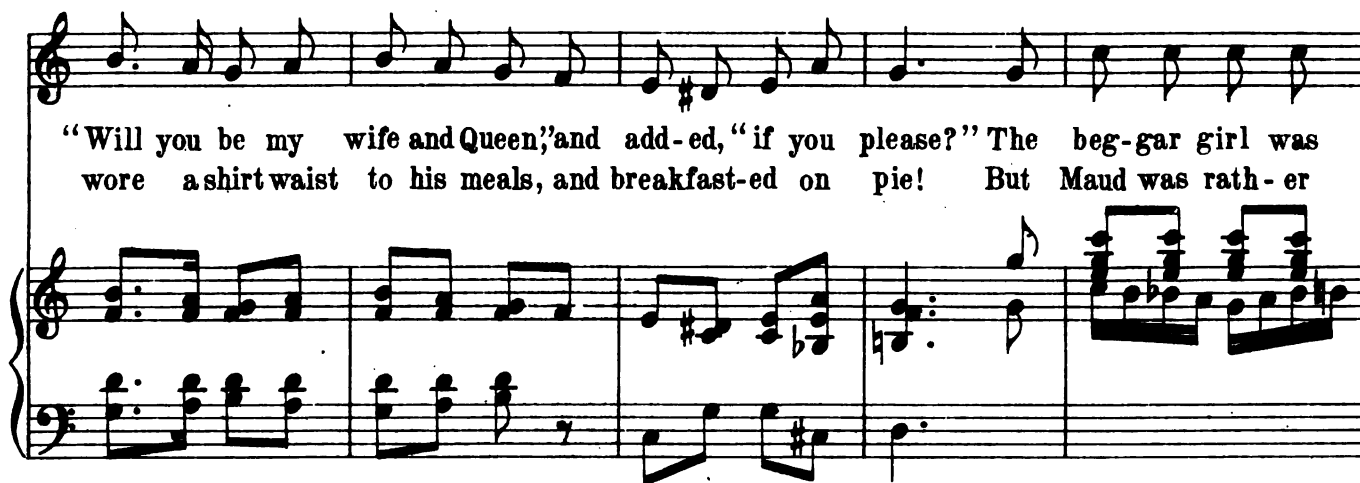
The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The piano part is marked *pp* and features a more active melody in the left hand.

saw a love - ly beg - gar girl, and did the prop - er thing; He
when she might have raked him in, she on - ly raked the hay! She

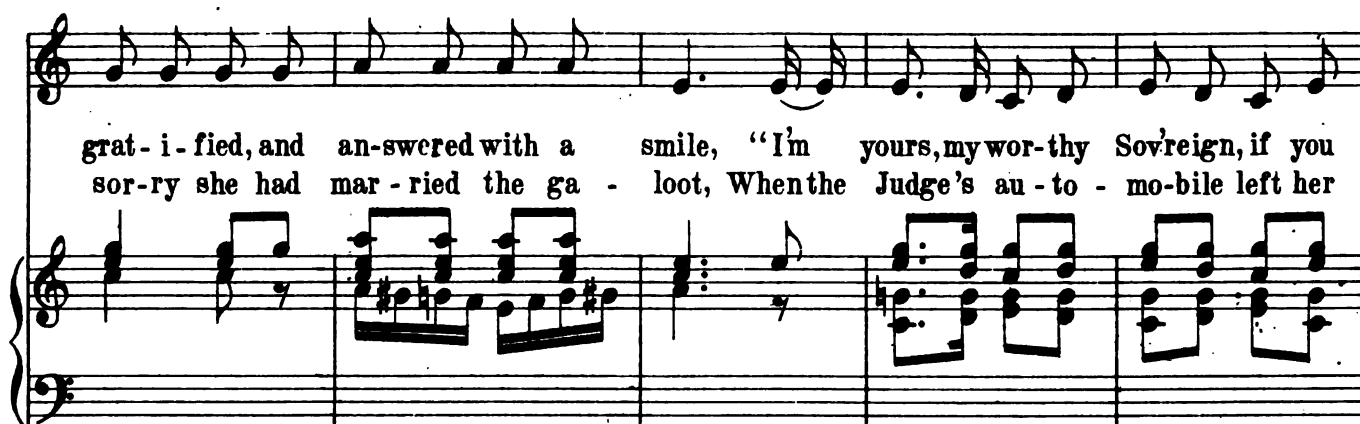
The vocal line continues on a single staff. The piano accompaniment continues on two staves, maintaining the harmonic support for the vocal melody.

fell in love with her at sight, and on his roy - al knees, Said:
took a fan - cy la - ter to a reg - 'lar coun - try Guy, Who

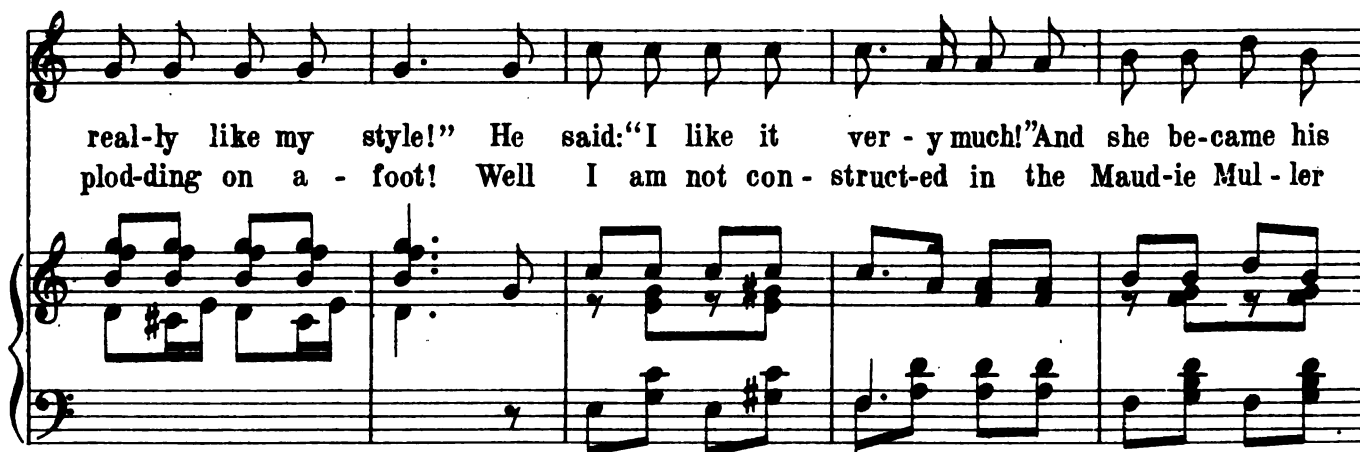
The vocal line concludes on a single staff. The piano accompaniment concludes on two staves, ending with a final chord in the right hand and a sustained note in the left hand.



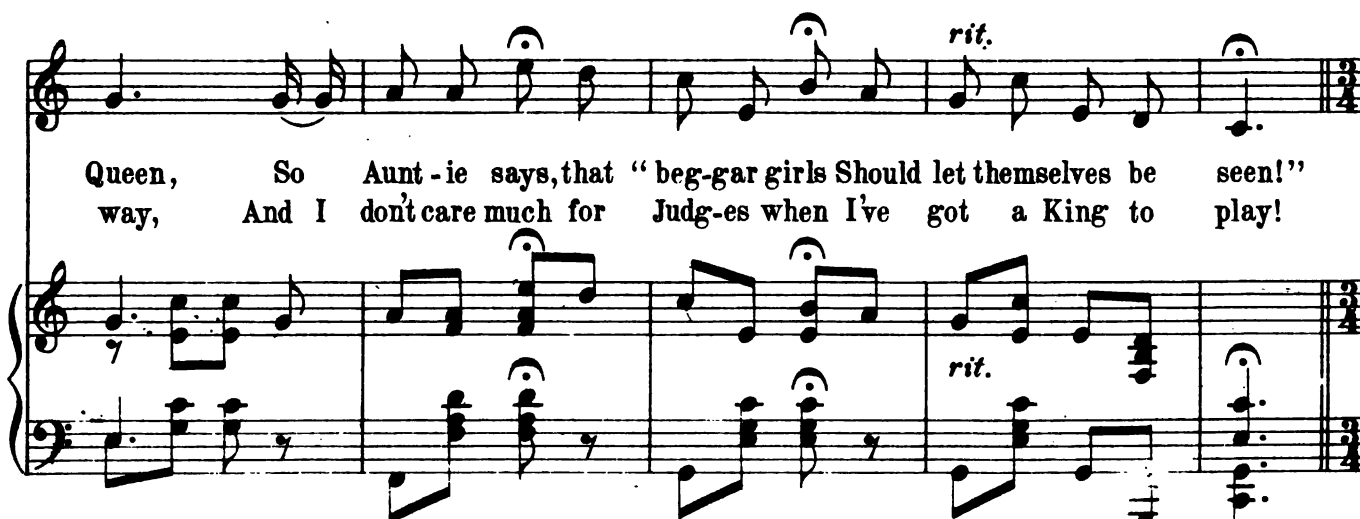
"Will you be my wife and Queen," and add-ed, "if you please?" The beg-gar girl was wore a shirt waist to his meals, and breakfast-ed on pie! But Maud was rath-er



grat-i-fied, and an-swered with a smile, "I'm yours, my wor-thy Sov'reign, if you sor-ry she had mar-ried the ga-loot, When the Judge's au-to-mo-bile left her



real-ly like my style!" He said: "I like it ver-y much!" And she be-came his plod-ding on a-foot! Well I am not con-struct-ed in the Maud-ie Mul-ler



Queen, So Aunt-ie says, that "beg-gar girls Should let themselves be seen!"
way, And I don't care much for Judg-es when I've got a King to play!

REFRAIN.

Tempo di Valse. *mf* *marcato.* *f*

Stand back! Bow

low! Hon - our to a Queen! — The mer-ri-est, ti-di-est,

love - li - est ev - er seen! — Now run a -

long get read-y — for the Cor - o - na - tion show; — I

hope to be your Queen _____ to - mor - - -

marcato.

TUTTI.

row! _____ Stand back! Bow low!

ff

Hon - our to a Queen! _____ The mer - ri - est, ti - di - est, love - li -

dim.

est ev - er seen! Now run a - long get

read - y for the Cor - o - na - tion show; She hopes to

cresc.

be our Queen to - mor - row!

poco *a* *poco* *marcato.*

DANCE.
Allegro moderato.

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass staff. The tempo is marked "Allegro moderato." and the piece is titled "DANCE.".

System 1: The treble staff begins with a triplet of eighth notes (F#, G, A) marked *mf*. The bass staff provides a simple harmonic accompaniment.

System 2: The treble staff continues with a triplet of eighth notes (B, C, D) marked *poco*. The bass staff has a few chords. The system ends with a *cresc.* marking.

System 3: The treble staff features a triplet of eighth notes (E, F, G) marked *mf*. The bass staff has a few chords. The system ends with a *mf* marking.

System 4: The treble staff has a few notes. The bass staff has a few chords. The system ends with a *mf* marking.

System 5: The treble staff has a few notes. The bass staff has a few chords. The system ends with a *mf* marking.

You'd better take it back.

SONG and DUET.

CLAIRE AND PATTY.

No. 3.

HARRY LAWSON HEARTZ.

Andante.

VOICE.

PIANO.

p

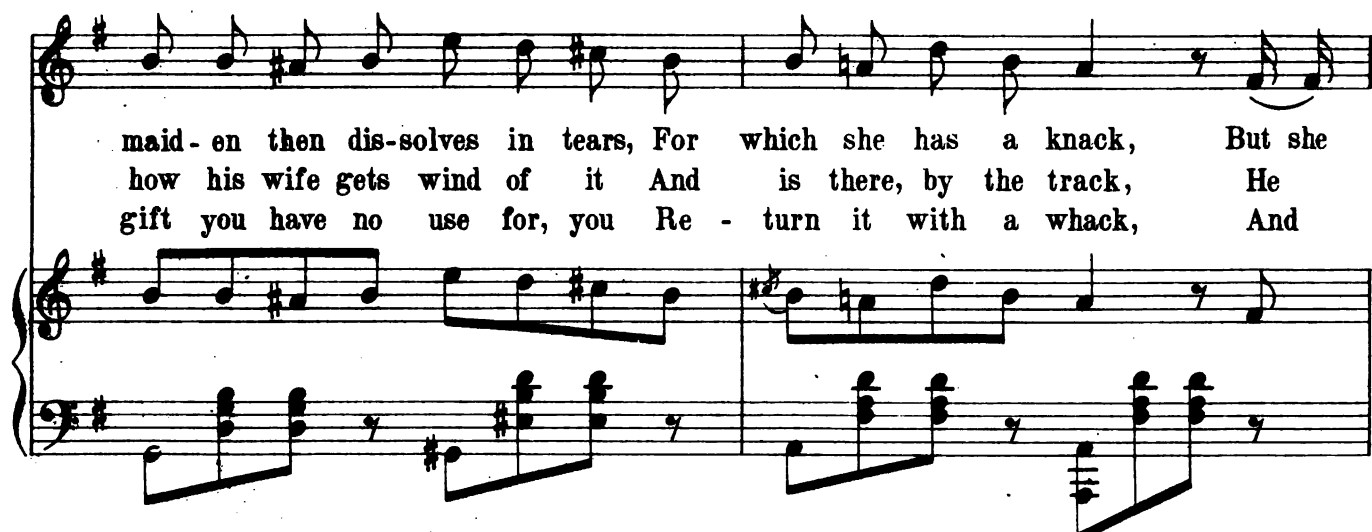
l.h.

Moderato.

A maid - en and her lov - er Have a fall - ing out one day, She
How oft a man, when mar - ried, On a nice mid - sum - mer's day, Just
If some young man just think - ing That you real - ly would - n't care, Just

pp

says he is an aw - ful flirt And ver - y much too gay; The
thinks he'll take a sweet young thing To some - where down the Bay; Some -
plac - es on your ro - sy lips A kiss, quite un - a - ware; His



maid-en then dis-solves in tears, For which she has a knack, But she
how his wife gets wind of it And is there, by the track, He
gift you have no use for, you Re - turn it with a whack, And

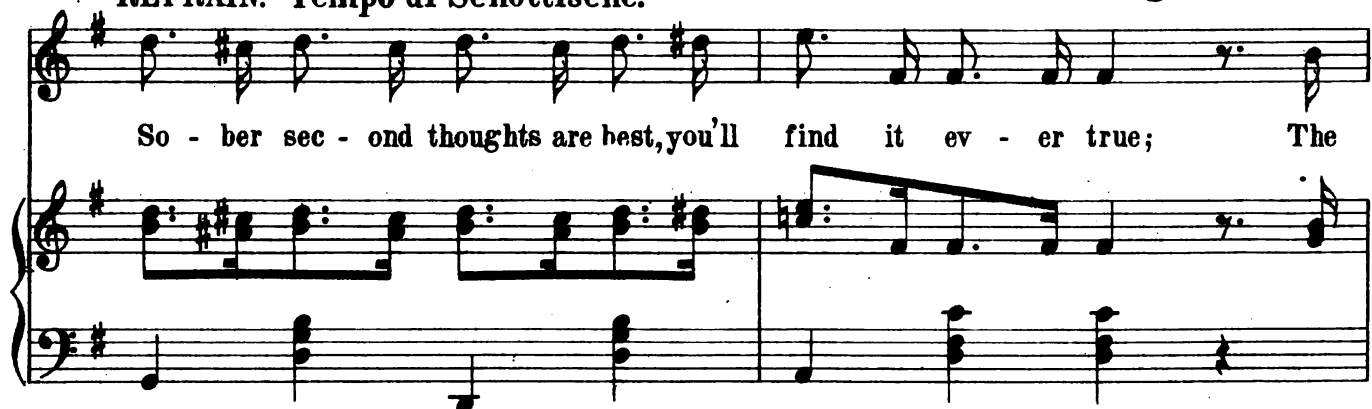
rit. e marcato.



thinks it o - ver for a while And then she takes it back.
takes the cars to Win-throp Beach And then he takes them back.
in the row that fol - lows, he Will sure - ly take it back.

rit. e marcato.

REFRAIN. Tempo di Schottische.



So - ber sec - ond thoughts are best, you'll find it ev - er true; The



im-pulse of the mo - ment you are ver - y apt to rue. So
So
So

if your ring's a di - a-mond And you have a row with Jack If you
when you're caught a - train-ing On a sur - rep - ti - tious track, If the
when 'tis placed up-on your lips, A nice for-bid - den smack, Just

poco a poco rit.
make a bluff re - turn - ing it, You'd bet - ter take it back.
"chu - chu" is re - turn - ing soon You'd bet - ter take it back.
tell him you are ver - y vexed, He'd bet - ter take it back.
poco marcato rit.

CLAIRE AND PATTY.

So - ber sec - ond thoughts are best, you'll find it ev - er true; The
mf a tempo.

im - pulse of the mo - ment you are ver - y apt to rue. You
If
If you

bring a sweet bou-quet in front, She did not come, a-lack! Oh
wif - ey aims a cam - e - ra To, both of you, "ko - dak," Just
go to see a bal - let grande And hair on head you lack, Oh

poco a poco rit. **DUET.**
do not let that bou - quet fade, You'd bet - ter take it back! You'd
try to turn the young thing's head, She'd bet - ter take her back. She'd
do not take a seat in "A," You'd bet - ter take it back. You'd

poco a poco marcato. rit. ***sf***

bet - ter take it back!
bet - ter take her back!
bet - ter take it back!

DANCE.
a tempo. f

f ***ff*** ***sf***

With all Proprieteel!

MONTFORT, LORD BOB, LADY DOROTHEA, TAMMONS, ENGLISH GIRLS AND MAIDS.

No. 4.

HARRY LAWSON HEARTZ.

Allegro.

PIANO.

The piano introduction is in 2/4 time. The right hand (RH) starts with a series of eighth-note chords, while the left hand (LH) plays a steady eighth-note bass line. The piece begins with a forte (*f*) dynamic, marked 'L.H.' for the left hand, and builds to a fortissimo (*ff*) dynamic by the end of the first measure.

MONT., LORD B., AND TAMS.

The vocal melody for Montfort, Lord Bob, and Tammons is in 2/4 time. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The melody continues with a quarter note G4, a quarter note F#4, and a half note E4. The piano accompaniment is in 2/4 time, with the right hand playing a series of eighth-note chords and the left hand playing a steady eighth-note bass line. The dynamic is marked *mf*.

We are three swells from

DANCE.

DANCE.

The dance melody for London Town! is in 2/4 time. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The melody continues with a quarter note G4, a quarter note F#4, and a half note E4. The piano accompaniment is in 2/4 time, with the right hand playing a series of eighth-note chords and the left hand playing a steady eighth-note bass line. The dynamic is marked *f*.

London Town! Come on to pinch a crown!

LADY D.

DANCE.

The vocal melody for Lady D. is in 2/4 time. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The melody continues with a quarter note G4, a quarter note F#4, and a half note E4. The piano accompaniment is in 2/4 time, with the right hand playing a series of eighth-note chords and the left hand playing a steady eighth-note bass line. The dynamic is marked *mf*.

And I'm a chap-er - on comedown just for pro-pri-e - tee!

ENGLISH GIRLS & MAIDS.

We }
 They } are young la - dies

The musical score for 'ENGLISH GIRLS & MAIDS.' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'We' and a half note 'They', which are then followed by the lyrics 'are young la - dies'. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. It features a series of triplet eighth notes in the right hand and a bass line in the left hand. The piece concludes with a measure marked 'mf'.

LADY D.

come from town To cap - ti - vate a crown! And I re - peat, I'm chap - er - on Just

The musical score for 'LADY D.' features a vocal line and a piano accompaniment. The vocal line begins with a half note 'come from town', followed by a half note 'To cap - ti - vate a crown!', and then a half note 'And I re - peat, I'm chap - er - on Just'. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. It features a series of eighth notes in the right hand and a bass line in the left hand.

TUTTI.

for pro - pri - e - tee! Just for pro - pri - e - tee - ee - ee! We're English you can

The musical score for 'TUTTI.' features a vocal line and a piano accompaniment. The vocal line begins with a half note 'for pro - pri - e - tee!', followed by a half note 'Just for pro - pri - e - tee - ee - ee!', and then a half note 'We're English you can'. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. It features a series of eighth notes in the right hand and a bass line in the left hand.

see - ee - ee! We dance and sing, But do the thing With all pro - pri - e - tee!

The musical score for the final section of the piece features a vocal line and a piano accompaniment. The vocal line begins with a half note 'see - ee - ee!', followed by a half note 'We dance and sing, But do the thing With all pro - pri - e - tee!'. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. It features a series of eighth notes in the right hand and a bass line in the left hand. The piece concludes with a measure marked 'ff'.

MONT.

I am the sec - ond son Of a no - ble En - glish gun, And

p

TUTTI.

LORD B.

beastly fond am I of fun, With all pro - pri - e - tee! I

f *p*

am a Brit - ish peer; My folks brewed bit - ter beer, And

TUTTI.

LADY B.

that is why I swagger here With all pro - pri - e - tee! I

cresc.

am a no-ble dame With Wal-sing-ham for name, Though Bagges was quite un-

TUTTI. **ENGLISH GIRLS AND MAIDS.**

known to fame But he had pro-per-tee! We're } They're } jol-ly English girls, We } Who

TUTTI. rit. e cresc.

love the so-cial whirls, Where we } they } can be with dukes and earls, With all pro-pri-e-

ff a tempo.

tee! Just dear pro-pri-e - tee-ee-ee! So English you can see-ee-ee! We

cresc. molto e rit.

dance and sing, But do the thing With all pro - pri - e - tee!

*cresc. molto e rit.**sf***DANCE.**
*a tempo**f**ff cresc. molto e marcato**ritard.*

With all pro - - pri - - e - - tee!

*ff cresc. molto e marcato ritard.**sf*

Charity.

No. 5.

CLAIRE.

HARRY LAWSON HEARTZ.

Andante Moderato.

PIANO.

The piano introduction is in G major, 4/4 time, marked 'Andante Moderato'. It begins with a melody in the right hand and a supporting bass line in the left hand. The melody features a series of eighth notes and quarter notes, ending with a half note. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a 'rit.' (ritardando) marking and a final chord.

The first system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics 'A - lone, un - friend - ed, through the town, I stray in grief and fear! No'. The piano accompaniment starts with a 'p' (piano) dynamic and an 'a tempo' marking. The melody continues with 'Once I had gowns and jew - els rare And lived in pride and state! Ac -'.

The second system of the vocal melody and piano accompaniment. The vocal line continues with 'face I see but wears a frown, No gen - tle words I hear! These'. The piano accompaniment continues with 'cus - tomed I to ten - drest care, Nor feared the flings of fate! Then'.

The third system of the vocal melody and piano accompaniment. The vocal line continues with 'cheeks once fair and ros - y red, By hun - ger now are worn! The'. The piano accompaniment includes 'cresc.' (crescendo) markings and ends with a 'mf' (mezzo-forte) dynamic. The vocal line concludes with 'fell, on my de - fenceless head, Mis - for - tune's cru - el blow; And'.

rit. mf poco a poco rit.

cheerless street must be my bed: My lot's in-deed for-lorn!
now, a - las! I sing for bread! Ah! bit-ter is my woe!

Oh, char-i - ty! Sweet

rit. p poco a poco rit. pp

char-i - ty! I ask not much for char-i - ty! A pen - ny here! A pen - ny there! I

TUTTI.

want no more than you can spare For char-i - ty! Sweet char-i - ty! I ask not much for
She asks not much for

p

CLAIRE.

TUTTI.

char - i - ty! A pen - ny here! A pen - ny there! Is all I ask
she asks } for char - i - ty!

pp p rit.

Some Do! Some Don't!

MONTFORT AND CLAIRE.

No. 6.

HARRY LAWSON HEARTZ.

Andante moderato.

PIANO. *pp* L.H.

ad lib.

CLAIRE. Some like to walk at noon - day; Some like to walk at night! MONT. Some like to cast shy glances; Some like to act de-mure! CLAIRE. Some

do! CLAIRE. Some don't! Some like to sit in dark-ness, Some
do! MONT. Some don't! Some dare not make ad-van-ces; Some

like a daz-zling light! MONT. Some do! CLAIRE. Some
think they've you se-cure! CLAIRE. Some do! MONT. Some

mf

don't!
don't!

Some like a lot of men a - bout; Some
Some on - ly want to hold your hand, Some

sf *p*

like just on - ly one! To call her "Sweetie," "Pet" and "Love," From
like to gaze and smile! Some swag - ger round in cos - tume grand, And

p

rise to set of sun; Some mur - mur, "Dear, I'm yours for life! All
trav - el on their style! Some are in qui - et dress and bland, And

pp

f

oth - er men I'll shun!" *MONT.* Some do! *CLAIRE.* Some don't!
get there by their guile! *CLAIRE.* Some do! *MONT.* Some don't!

f *sf*

REFRAIN.
Tempo di Valse.

Oh! This is a ver - y funny world It's funny through and through! — It's

funny what the peo - ple are It's fun - ny what they do! *MONT.* It's
CLAIRE. It's

fun - ny when a girl says "Yes!" When you whisp - er, "I love you!"
fun - ny when a man don't see It's time to say "A - dieu!"

CLAIRE. Some don't! *MONT.* Some do! —
CLAIRE. Some don't! *CLAIRE.* Some do! —

Don't mind me.

No. 7.

BLOSSOMS.

CLIFTON CRAWFORD.

PIANO.

The piano introduction consists of two staves. The right staff has a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole note D5. The left staff has a bass clef and a key signature of one flat. It begins with a whole rest, followed by a half note F3, a quarter note G3, a quarter note A3, a half note B3, and a whole note C4. The piece ends with a double bar line.

The piano accompaniment for the first line of the song consists of two staves. The right staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole note D5. The left staff has a bass clef and a key signature of one flat. It begins with a whole rest, followed by a half note F3, a quarter note G3, a quarter note A3, a half note B3, and a whole note C4. The piece ends with a double bar line.

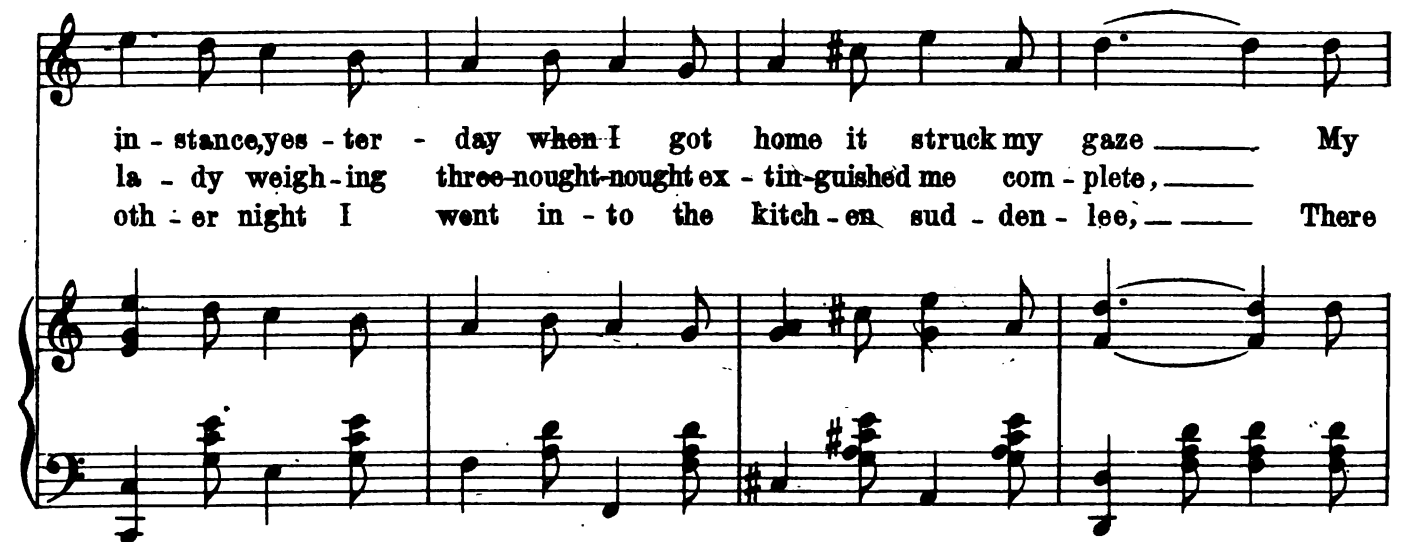
1. Some
2. I
3. My

The piano accompaniment for the second line of the song consists of two staves. The right staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole note D5. The left staff has a bass clef and a key signature of one flat. It begins with a whole rest, followed by a half note F3, a quarter note G3, a quarter note A3, a half note B3, and a whole note C4. The piece ends with a double bar line.

folks get quick - ly wor - ried if they ge. a lit - tle shock, — But
 once went to a “tea-fight” and it real - ly made me sore — While
 mas - ter has a cook just now that's hand - y, nice and neat, — But



I'm a - mongst the num - ber that are firm as a - ny rock. — For
 wait - ing for the host - ess to re - ceive me at the door. — A
 O she's fair - ly mashed up - on the cop - per on our street. — The



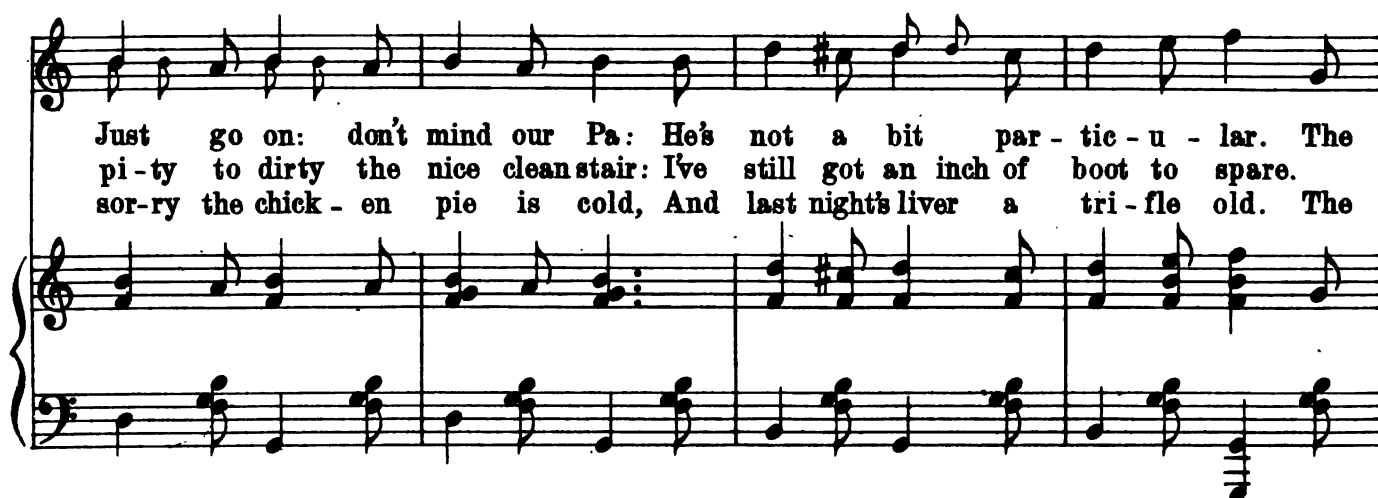
in - stance, yes - ter - day when I got home it struck my gaze — My
 la - dy weigh - ing three - nought - nought ex - tin - guished me com - plete, —
 oth - er night I went in - to the kitch - en sud - den - lee, — There



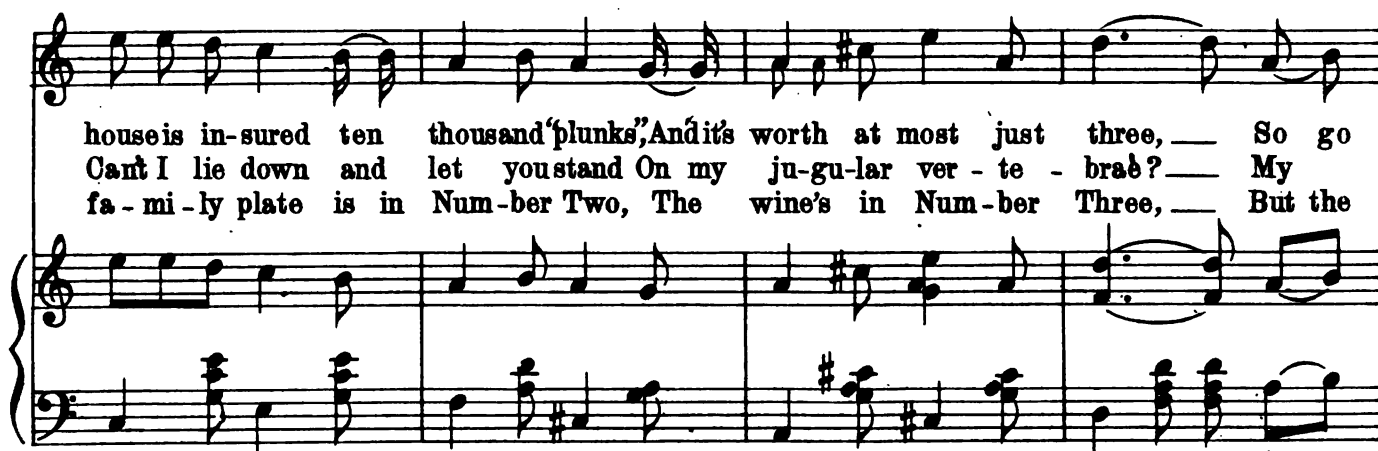
broth - er Bill with ke - ro - sene was set - ting the house a - blaze. —
 Jam'd her el - bows in my eyes and stood up - on my feet. —
 was the "cop" at sup - per with our cook right on his knee. —



Don't mind me! — Don't mind me! —
 Don't mind me! — Don't mind me! — It's a
 Don't mind me! — Don't mind me! — I'm



Just go on: don't mind our Pa: He's not a bit par-tic-u-lar. The
 pi-ty to dirty the nice clean stair: I've still got an inch of boot to spare.
 sor-ry the chick-en pie is cold, And last night's liver a tri-ple old. The



house is in-sured ten thousand 'plunks', And it's worth at most just three, — So go
 Can't I lie down and let you stand On my ju-gu-lar ver-te-bræ? — My
 fa-mi-ly plate is in Num-ber Two, The wine's in Num-ber Three, — But the



on, my son, and con-ti-nue the fun And don't mind me! —
 Pa-pa and Ma-ma might miss me per-haps, But don't mind me! —
 on-ly spare room's at the top of the house But don't mind me! —

fz *fz* *D.S.*

The Chestnutt Language of Lovers.

No 7½

BLOSSOMS AND CHORUS.

H. L. HEARTZ.

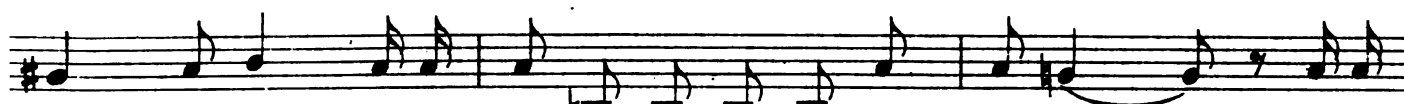
Allegro.

PIANO.

1. From the glit-ter-ing lair of the po-lar she-bear To haunts of the gay kan-ga-
 2. There's the fur-cov-er'd beau that we call Es-qui-mau; When pas-sion he chan-ces to

roo, From the fa-vor-ite plant of the huge el-e-phant To the
 feel, Woos his dar-ling in grunts and pre-sents her at once With a

nest of the coo-ing cuc-koo, I have flown in my trav-els a-
 slab from the side of a seal. While the slip-per-y youth from Rom-



far,— a - far,— And have gath-ered the lore of all ro - vers, — But the
bay_ Bom-bay_ When his long-ing is too deep to ut - ter, — Sal-lies



wea - ri - est thing I ob - served while on wing Was the chest - nut - ty 'lan-guage of
forth to the mart, picks a girl to his heart And buys her as if she were

poco rit.

REFRAIN.

p Lento.


lov - ers. Oh! Hold me clos - er, clos - er yet! Gaze in - to my
but - ter. Lento.

pp



eyes! — Call me "Toot - sie - Woot - sie Pet" And breathe a yard of

sighs! _____ Whis - per "Oose a - lov - in' 'oo?" "Kiss me, Queen-ie

Queen!" THAT, what-e'er they say or do, Is what they ALWAYS mean!

CHORUS unaccompanied.

pp Hold me clos-er, clos-er yet! Gaze in - to my eyes! Call me "Toot-sie
pp Hold me, Gaze in - to my eyes! Call me

Woot-sie Pet" And breathe a yard of sighs! Whis - per "Oose a - lov - in' 'oo?"
with a yard of sighs! Whis - per! Kiss me!

dim. Kiss me, Queenie— Queen!" THAT, what-e'er they say or do, Is what they ALWAYS mean!
Queen - ie Queen! THAT, is AL - WAYS what they mean!

Roses Begin With R, Love.

No. 8.

DOUBLE QUINTETTE.

TAMMONS, MARGERY AND ENGLISH PARTY

HARRY LAWSON HEARTZ.

PIANO.

Allegro.

The piano introduction is in B-flat major, 4/4 time. It features a series of chords in the right hand, many of which are beamed triplets. The left hand plays a simple bass line. The tempo is marked 'Allegro.' and the dynamics include 'dim.' and 'ritard.' towards the end of the piece.

Moderato.

The vocal parts (TAM. and MARG.) and piano accompaniment begin the first verse. The tempo is marked 'Moderato.' The lyrics are:

TAM. Come, let me tell you something new and old; 'Tis something al-pha-bet - i-cal I'd
 MARG. Oh, that was not so ver-y . hard to learn Be - cause I knew it all be-fore, you

The vocal parts and piano accompaniment continue with the second verse. The lyrics are:

MARG. That new is old and old is new I'm told, I'm told; I'll glad-ly
 TAM. In you a pu - pil apt, Love, I dis - cern; In Cu-plid's Classics

teach. _____
 see. _____

learn if it's with-in my reach.
you're a - head of me!

TAM. 'Tis hard to learn and ea - sy
MARG. And when the game of love is

MARG. You
TAM. In

to for - get, So pray at-tend while I the creed re - cite.
played, in short, The girl can give you nine points out of ten..

can - not tell, you have-n't tried me yet; I'll lis - ten well and try to learn it
teach - ing you a les - sen I've been taught That women ev - er get the best of

Tempo di Valse.

right.
men.

TAM. Oh, ros - es be -
MARG. Em - brac-ing be -

din. *pp*

MARG. Au - dacious be - gins with A,
TAM. Al - lurement be - gins with A,

gin_ with R, Love,
gins_ with "Oh! Love!"

TAM. And
MARG. All

MARG. And kiss-es be - gin with
TAM. And jol - ly be - gins with

hon - ey be - gins_ with H, Love,
flirt-ings be - gin_ with eyes, Love,

K. _____
J. _____

8. *TAM.* Tho' that's what the books all teach, Love, It
MARG. That's not what the books all teach, Love, But

dim. *pp*

nev - er - the - less is true _____ That all of the sweet - est
nev - er - the - less 'tis true, And all of the dear - est

things in life Be - gin with you.
things in life Be - gin with you.

ff

ff *GIRLS.* Au - da-cious be -
MEN. Al - lurement be -

MEN. Oh, ros es be - gin with R, Love,
GIRLS. Em - brac-ing be - gins with "Oh! Love!"

gins with A, _____
gins with A. _____

MEN. And hon - ey be - gins with
GIRLS. All flirt - ings be - gin with

GIRLS. And kiss - es be - gin with K. _____
MEN. And jol - ly be - gins with J. _____

H, Love,
eyes, Love,

MEN. Tho' that's what the books all teach, Love, It
GIRLS. That's not what the books all teach, Love, But

nev - er - the - less is true _____ That all of the sweet - est
nev - er - the - less 'tis true, _____ And all of the dear - est

things in life Be - gin with you. _____
things in life Be - gin with you. _____

SOP. *ff* Oh, ros - es be - gin with R, Love, Au - da - cious be -
ALTO. Em - brac - ing be - gins with "Oh! Love!" Al - lurement be -
TEN. *ff* Oh, ros - es be - gin with R, Love, Au - da - cious be -
BASS. Em - brac - ing be - gins with "Oh! Love!" Al - lurement be -

gins with A, _____ And hon-ey be - gins with H, Love, And
 gins with A, _____ All flirtings be - gin with eyes, Love, And

gins with A, _____ And hon-ey be - gins with H, Love, And
 gins with A, _____ All flirtings be - gin with eyes, Love, And

kiss-es be - gin with K. _____ Tho' that's what the books all
 jol - ly be - gins with J. _____ That's not what the books all

kiss-es be - gin with K. _____ Tho' that's what the books all
 jol - ly be - gins with J. _____ That's not what the books all

teach, Love, It nev-er-the - less is true _____ That all of the
 teach, Love, But nev-er-the - less 'tis true, _____ And all of the

teach, Love, It nev-er-the - less is true _____ That all of the
 teach, Love, But nev-er-the - less 'tis true, _____ And all of the

sweet-est things in life Be - gin with you. _____
 dear - est things in life Be - gin with you. _____

sweet-est things in life Be - gin with you. _____
 dear - est things in life Be - gin with you. _____

An Innocent City Girl.

ROSA AND CHORUS.

ENSEMBLE.

No. 9.

HARRY LAWSON HEARTZ.

Moderato.

VOICE.

PIANO.

GIRLS.

At

MEN.

last our cu - ri - os - i - ty will soon be sat - is - fied! Will

GIRLS.

soon be sat - is - fied! — Our eyes with Par - is' lat - est styles will

MEN.

soon be grat - i - fied! Will soon be grat - i -

GIRLS.

fied! For Clair de Loin - ville, haugh ty maid, in

MEN.

GIRLS.

ev - 'ry - thing au fait, In ev - 'ry - thing au fait: Will

show us what is what in town, the mode a la Francais, a la Fran-

IN UNISON

cais! For Claire de Loin - ville, haugh - ty maid, in

ev - 'ry-thing au fait, in ev - 'ry-thing au fait: Will show us what is

what in town, The mode a la Francais, a la Fran - cais! _____

The Good Little Sunday School Boy.

BLOS., PLOTZ., ROSA., PATTY, FOUCHÉ AND MALE CHORUS.

No. 10.

HARRY LAWSON HEARTZ

Andante moderato.

VOICE.

1. A good lit - tle boy was a -
 2. When Bob - bie had spot - ted these
 3. Then Bob - bie laid les - son and

PIANO.

f *p*

walk - ing down street, Just out from the Sun - day School — When some
 ver - y bad men, Just out from a game of pool — And he
 hymnbook one side, Just brought from the Sun - day School — While those

marcato

wicked young fel - lows he — happened to meet, Just out from a game of
 knew at a glance they were on - to him then, Just out of the Sun - day
 naught - y fel - lows he — pi - ous - ly eyed, Just out from a game of

pool. They were Wal-ter and Richard and. Hen-ry like-wise, And the
 School! They. guyed his good clothes and they mocked his good face, Their
 pool. He first tackled Walter and made of him meat, With

good boy was Bob-bie, as you may sur-mise, And he fre-quent-ly took some-
 manners were low, and their lan-guage was base, And they frequent-ly mentioned a
 Richard and Hen-ry he wiped up the street, And then he returned all so

marka - ble prize Out of the Sun - day School!
 ver - y bad place Far from the Sun - day School!
 qui-et and neat Back to the Sun - day School!

REFRAIN.

Andante.

Out of the Sun-day School, Bobbie! Out of the Sun-day School! The
Far from the Sun-day School, Bobbie! Far from the Sun-day School! A
Back to the Sun-day School, Bobbie! Back to the Sun-day School! While the

legato *cresc.*

good lit-tle boy, That we al-ways en-joy Out of the Sun-day School!
ver-y bad place, All a - bandoned by grace, Far from the Sun-day School!
boys he did drop Were pulled in by a cop Back of the Sun-day School!

rit. *dim.* *rit.*

CHORUS. (*unaccompanied.*)

Out of the Sun-day School, Bob-bie! Out of the Sun-day School! The
Far from the Sun-day School, Bob-bie! Far from the Sun-day School! A
Back to the Sun-day School, Bob-bie! Back to the Sun-day School! While the

rit. *a tempo.*

good lit-tle boy That we al- ways en- joy Out of the Sun- day School!
 ver- y bad place All a- ban- doned by grace Far from the Sun- day School!
 boys he did drop Were pulled in by a cop Back of the Sun- day School!

DANCE *after 3d verse.*

pp *p* *R.H.* *f* *p.*

morendo

Without a Chaperon.

CLAIRE, MONTFORT AND CHORUS.

No. 11.

HARRY LAWSON HEARTZ

Allegro.

Piano introduction in D major, 4/4 time. The right hand features a melody with triplets and eighth notes, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Allegro'.

Moderato. CLAIRE.

Vocal and piano accompaniment for the first verse. The vocal line is in D major, 4/4 time, with lyrics: 'In the dark and mys - tic a - ges, ver - y ma - ny years a - go, — Of course there was a ru - mor sent a - broad by i - dle tongue —'. The piano accompaniment features a steady bass line and chords in the right hand.

Vocal and piano accompaniment for the second verse. The vocal line continues with lyrics: 'As you'll read in hist - 'ry's pages, if you really care to know, That Cu - pid serv'd her badly and her tender feel - ings wrung;'. The piano accompaniment maintains the same harmonic structure.

Vocal and piano accompaniment for the third verse. The vocal line concludes with lyrics: 'Psy - che stirr'd the ten - der passion in the heart of Cu - pid gay, And he It ev - en was as - sert - ed that they quarrel'd and they fought: But'. The piano accompaniment features a final flourish in the right hand.

lov'd her in a fash - ion that would hard-ly go to day. Psyche
I have in - for - ma - tion there was noth - ing of the sort; They

did not know her lov - er for in fact they'd nev - er met; She
met when e'er they wanted to, they had their own sweet way, And

did not know him e'en by sight, he wasn't in her set, _____
led a life of hon-eyed bliss I don't care what they say! _____

But their tryst was kept in dark-ness, and he stay'd ex-treme-ly late For they
They had nothing to dis-turb them, they were al - ways let a - lone And

had no chap-er - on to spoil their lit - tle tête - a - tête
all be - cause they got a - long with - out a chap - er - on

cresc. *marcato*

CLAIRE.
REFRAIN. (Duet)

p How nice to be a - lone With - out a chap - er -
MONT. *p* Real nice to be a - lone

pp *f* *pp*

cresc. on, When all your tire - some rel - a - tives
cresc. no chap - er - on! When all your tire - some rel - a - tives

p

Have busi ness of their own! _____ *p* To steal a - way like

mf *pp*

cresc. this _____ And snatch a lit - tle kiss, _____

cresc. To steal a - way like this And snatch a kiss, _____

p

And nev - er have to reck - on with The prop - er chap - er - on! —

And nev - er have to reck - on with The prop - er chap - er - on!

mf

CLAIRE.

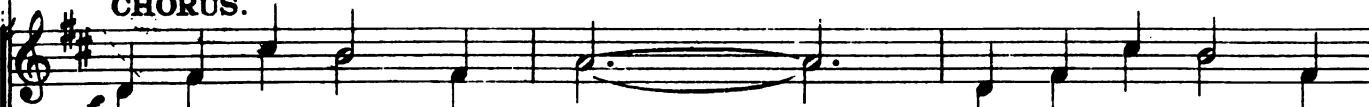


Real nice to be a - lone! _____

MONT.



CHORUS.



How nice to be a - lone _____ With - out a chap - er -

*mf*

To be a - lone! _____



no chap - er - on! _____

When all our tire - some rel - a - tives

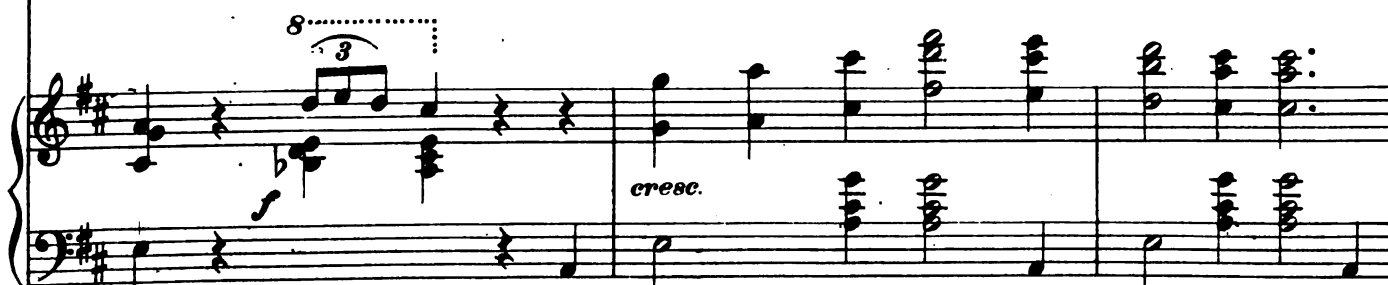


on _____

When all their - tire some rel - a - tives



A - lone! A - lone! _____



ff

Have business of their own! _____

ff

ff

Have business of their own! _____ To steal a - way like

f

mf

cresc.

To steal a - way like this And snatch a kiss, _____

cresc.

cresc.

this _____ And snatch a lit - tle kiss, _____

cresc.

mf To steal a - way and snatch a kiss, _____

cresc.

8 *3* 8 *3*

ff *cresc.*

And nev-er have to reck-on with The prop-er chap-er-on!

ff *cresc.*

ff *cresc.*

And never have to reck-on with The prop-er chap-er-on!

ff *cresc.*

ff *cresc.*

DANCE.

p

cresc.

Allegro.

HARRY LAWSON HEARTZ.

PIANO.

King e - lect of Sau - ter - elle! Sau-ter-elle!

Hear the cor - o-na - tion bell! Hear the bell! Now has come the time to

tod - dle: Crown is waiting for your nod - dle! Phil-ippe One of Sau-ter-
 elle! Sau-ter-elle! Hear the cor - o-na-tion bell! Hear the bell!
 Phil - ippe One of Sauter - elle, Hear the summons of the bell! Of the bell!

rit.
marcato.
rit.

BELLES & CHORUS.
(CHORUS.) Allegro Mod.

63

f Ding! Dong! Ding! Dong! Ding! Dong!

mf

BLOSSOMS, ROSALIE & BELLES.

Bright - ly dawns the fes - tal day, _____ the

LORD BOB., TAMMONS &c.

Bright - ly goes the game to - day, _____ and

PLOTSKY, MICHEL &c.

Bright - ly dawns the fes - tal day, _____ the

CHORUS.

Ding! Dong! Ding! Dong! Ding! Dong!

SOLDIERS.

f

fa - tal hour is due; For while at roy-al-ty we
by the powers 'twill do; So Bloss - soms for the King we
fa - tal hour is due; For roy - al - ty we'll sly-ly
Ding! Dong! Ding! Dong! Ding! Dong!
play, be sure and face it through!
play, we hope 'he'll bloom it through!
lay, and to our vow be true!
Ding! Dong! Ding! Dong! Ding! Dong!

Hon - or to the Mon-arch bring, but let us fox - y

Hon - or to the Mon-arch bring, and let us fox - y

Hon - or to the Mon-arch bring, but let us fox - y

Ding! Dong! Ding! Dong! Ding! Dong!

poco a poco

be : And raise a cho - rus to the King, and

be : And raise a cho - rus to the King, and

be : And raise a cho - rus to the King, and

Ding! Dong! And raise a cho - rus to the King, and

cresc.

ff

hail His Maj - es - ty!

hail His Maj - es - ty!

hail His Maj - es - ty!

hail His Maj - es - ty!

rit.

BLOSSOMS. Vivace.

There is some-thing rath - er roy - al in my pose!

p

CAST. **TUTTI.** **BLOS.**

Roy - al in his pose! Roy - al in his pose! And what - ev - er I may

ff *mp*

CAST.

say I guess it goes! Rath - er guess it

TUTTI.

ROSA.

goes! Goes! Goes! And for el - e-gant de - meanor He's a ver - i - ta - ble

CAST.

dream - a From his gai-ters to his roy-al Ro-man nose! Roy-al

TUTTI.

Ro - man nose! Nose! Nose! There is some-thing rath - er roy-al in his

pose. _____ And what - ev - er he may say we guess it goes! _____

_____ And for el - e - gant de - mean - or, He's a ver - i - ta - ble

dream - a From his gai - ters to his roy - al Ro - man nose! _____ From his

gai-ters to his roy-al Ro-man nose! Ro-man nose! From his gai-ters to his

The first system of the musical score is in G major (one sharp). It consists of a vocal line with a treble and bass staff, and a piano accompaniment with a grand staff. The vocal line has lyrics: "gai-ters to his roy-al Ro-man nose! Ro-man nose! From his gai-ters to his". The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

roy-al Ro-man nose! Ro-man nose! And for el-e-gant de-mean-or He's a

The second system continues the musical score. The vocal line has lyrics: "roy-al Ro-man nose! Ro-man nose! And for el-e-gant de-mean-or He's a". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

ver-i-ta-ble dream-a From his gai-ters to his roy-al Ro-man nose! _____

The third system concludes the phrase. The vocal line has lyrics: "ver-i-ta-ble dream-a From his gai-ters to his roy-al Ro-man nose! _____". The piano accompaniment provides a final harmonic resolution.

Andante moderato.

MONT. CLAIRE
AND PATTY.

Once we had gowns and jew-els rare,

SOPRANOS.

p

Once they had gowns and jew - els rare,

ALTOS.



Once they had gowns and jew - els rare,

TENORS.

p

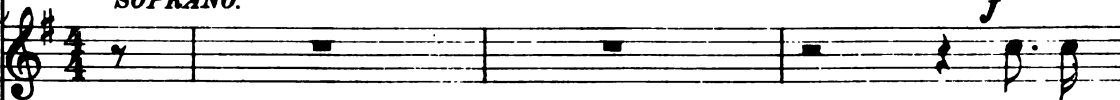
Once they had gowns and jew - els rare,——

BASSES.



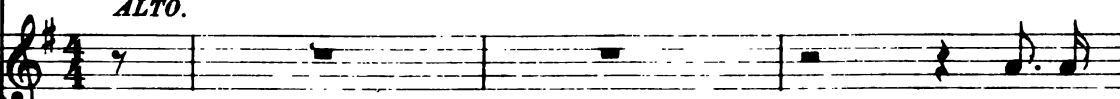
Once they had gowns and jew - els rare,——

SOPRANO.

f

Such a

ALTO.



Such a



And lived in pride and state! Ac - custom'd we to

Pride and state! Ac-

Pride and state! Ac-

Lived in pride and state! Ac-

Lived in pride and state! Ac-

pret-ty lot of gowns and jew-els rare! Pride and state! Pride and state!

pret-ty lot of gowns and jew-els rare! Pride and state! Pride and state!

ten-d'rest care, Nor fear'd the flings of

cus-tom'd they to ten-d'rest care, Nor

cus-tom'd they to ten-d'rest care, Nor

cus-tom'd they to ten-d'rest care, _____ Nor

cus-tom'd they to ten-d'rest care, _____ Nor

Ac - cus-tom'd they to tend'rest, tend'rest care!

Ac - cus-tom'd they to tend'rest, tend'rest care!

fate! _____ Then fell on our de - fenceless heads, Mis - for - tune's cru - el

fear'd the flings of fate! On their de - fence - less heads, a cru - el

fear'd the flings of fate! On their de - fence - less heads, a cru - el

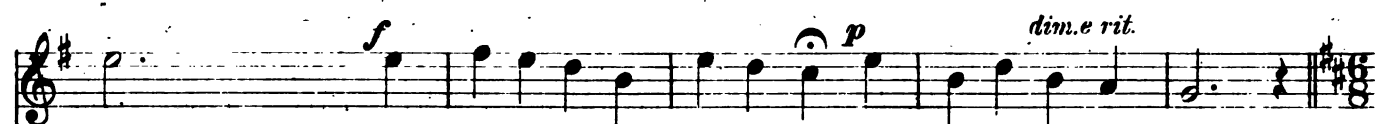
fear'd the flings of fate! On their heads a cru - el

fear'd the flings of fate! Up - on their heads a cru - el

Nor fear'd the flings of fate! _____

Nor fear'd the flings of fate! _____

cresc.



blow! And now, a-las! We sing for bread! Ah, bit-ter is our woe!



blow! And now, a-las! They sing for bread! Ah, bit-ter is their woe!



blow! And now, a-las! They sing for bread! Ah, bit-ter is their woe!



blow, a cru-el blow! And now, a-las! They sing for bread! Ah, bit-ter is their woe!



blow, a cru-el blow! And now, a-las! They sing for bread! Ah, bit-ter is their woe!



A cru-el blow! And now, a-las! They sing for bread! Ah, bit-ter is their woe!



A cru-el blow! And now, a-las! They sing for bread! Ah, bit-ter is their woe!

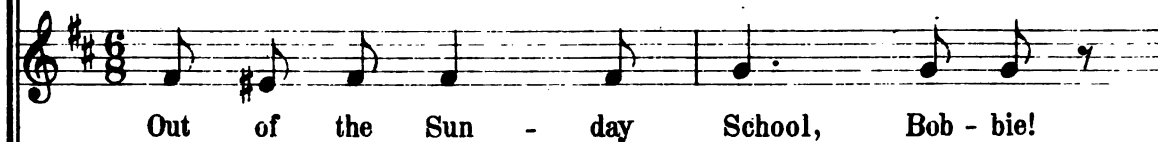


Andante. (Unaccompanied.)

SOPRANO.



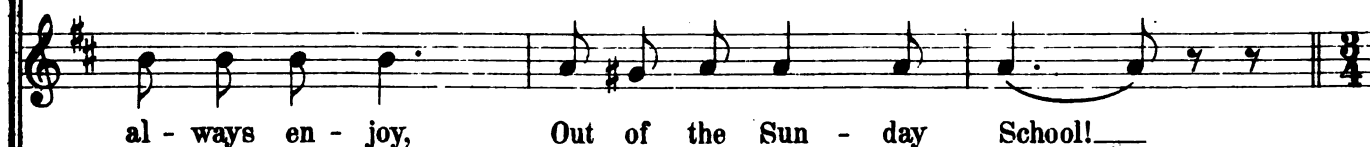
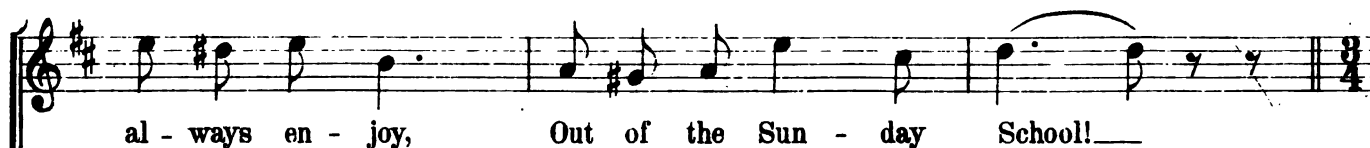
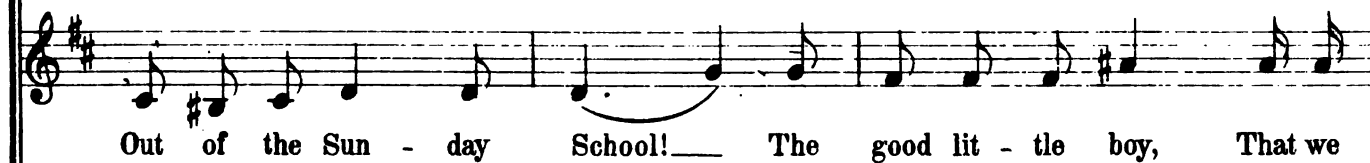
ALTO.



TENOR.



BASS.



Tempo di Valse.

Out of the Sun - day School, Bob - bie! Out of the Sun - day

Out of the Sun - day School, Bob - bie! Out of the Sun - day

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di Valse'.

School! The good lit - tle boy that we al-ways en - joy,

School! The good lit - tle boy that we al-ways en - joy,

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di Valse'.

Out of the Sun - day School! _____ Out of the Sun-day School,

Out of the Sun - day School! _____ Out of the Sun-day School,

Of the Sun-day School!

marcato il basso.

This system contains four staves. The first two are vocal staves in treble clef with a key signature of one sharp (F#). The third is a vocal staff in treble clef, and the fourth is a piano accompaniment staff in bass clef. The lyrics are distributed across the vocal staves. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *marcato il basso.* instruction.

Out of the Sun-day School, The good lit - tle boy that we al - ways en - joy,

Out of the Sun-day School, The good lit - tle boy that we al - ways en - joy,

This system contains four staves. The first two are vocal staves in treble clef with a key signature of one sharp (F#). The third is a vocal staff in treble clef, and the fourth is a piano accompaniment staff in bass clef. The lyrics are distributed across the vocal staves. The piano part continues the accompaniment from the first system.

rit.
Out of the Sun - day School!_____

rit.
Out of the Sun - day School!_____

rit.
rit.
a tempo.

poco a poco cresc.

accel.
sf sf

The musical score is written for four parts: two vocal staves (Soprano and Alto) and two piano staves. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts enter with the lyrics 'Out of the Sun-day School!' and are marked *rit.* (ritardando). The piano accompaniment begins with a *rit.* marking, followed by *a tempo.* The piano part features complex chordal textures and arpeggiated figures. In the lower system, the piano part is marked *poco a poco cresc.* (poco a poco crescendo) and *accel.* (accelerando). The score concludes with a *sf sf* (sforzando) marking on the piano part.

ACT II. Entr'acte and Opening.

79

No. 13.

HARRY LAWSON HEARTZ.

Tempo di Valse.

PIANO.

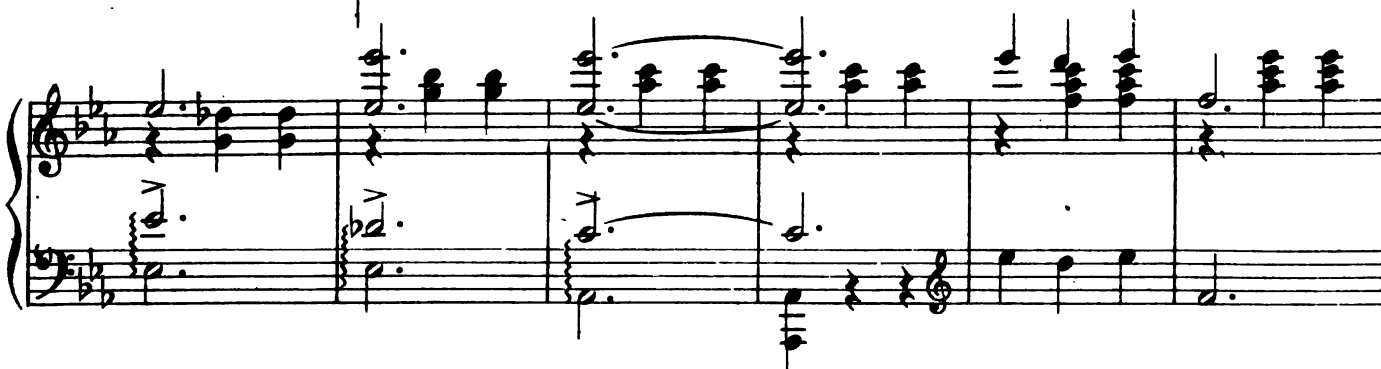
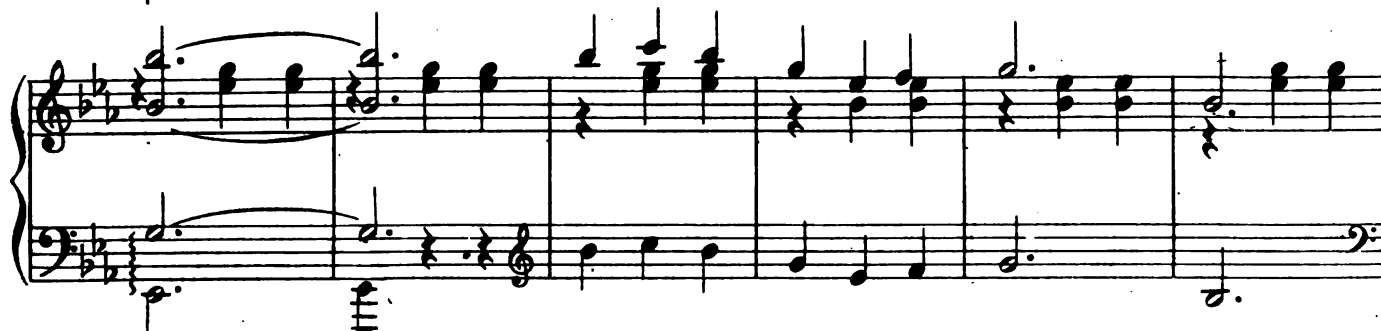
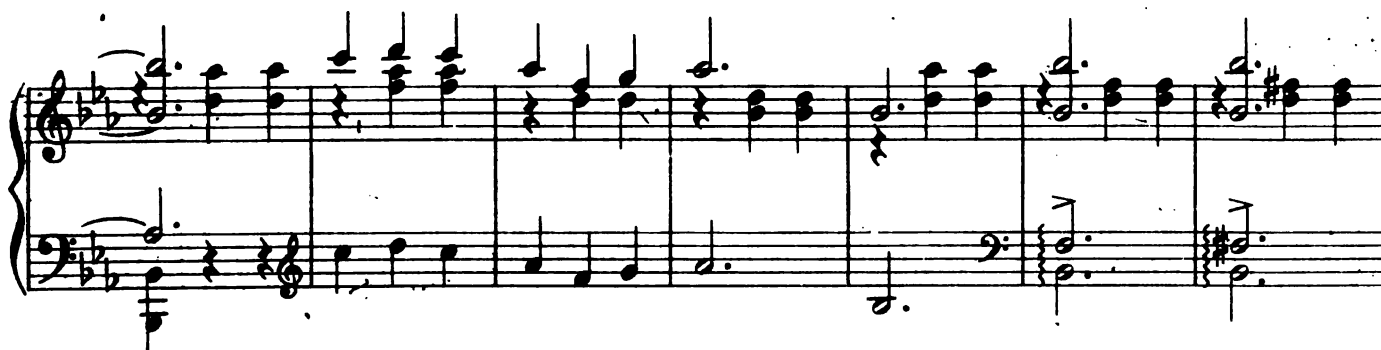
p

poco a poco rit.



DANCE.

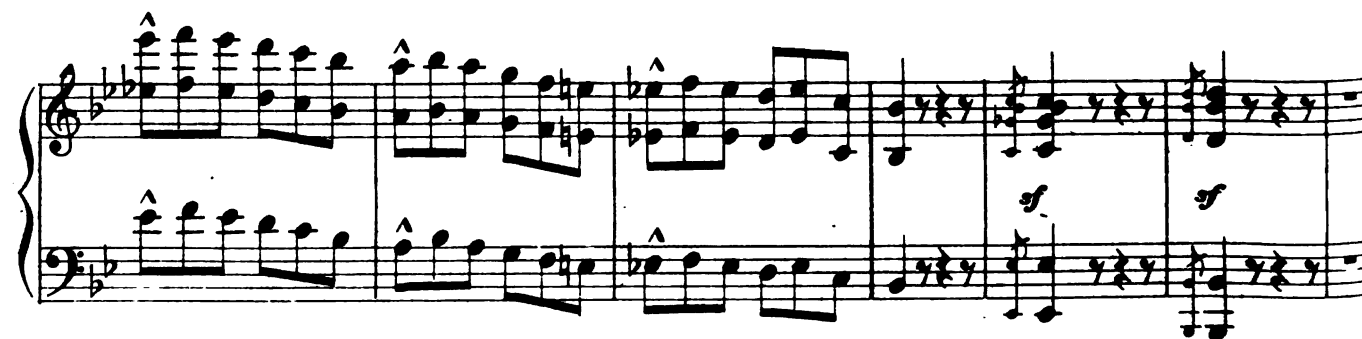
pp a tempo.





Vivace.

Musical score for piano, page 81, marked **Vivace.** The score consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music features a variety of textures, including arpeggiated chords, sixteenth-note runs, and dense block chords. Dynamics include *f*, *mf*, *ff*, and *cresc.* (crescendo). A "L.H." (Left Hand) marking appears in the second system. The piece concludes with a first and second ending.



Foreign Ditties.

BLOSSOMS, ROSA AND CHORUS.

No. 14.

HARRY LAWSON HEARTZ.

Allegro.

PIANO.

Moderato.

BLOSSOMS.

ROSA.

While I've trav-el'd 'round the world I've learn'd a song or two! Song or two?

BLOSSOMS.

Song or two! To sing when I am think-ing of the plac-es I've been through!

ROSA.

BLOSSOMS.

You've been through? I've been through! I've learn'd sweet I-rish melodies, I've humm'd some Deutsche

tunes, In Mu-sic 'Alls the cho-rus-es, And I've warbled with the coons!

Andante moderato.

mf

p

Ar - rah, down by the gas house she lives. Oh! be - gor-ra! be-ja-bers! and O

hone! She's an I-rish girl And tho' you wouldn't think it Her

name's Rachel Rosenberger Cohn! Howly Mo - ses! she is me dar - lin'! Arrah be -

ja - bers! Arrah be - gra - cious! Arrah be - gor - ra! Dar - lin

Ra - chell! And her dad - dy howlds the fuse! Arrah be Jove!

repeat Tutti ff

DANCE.

p *cresc.* *f*

p *cresc. molto.* *ff*

Tempo di Valse.

Selt-zer und Rhine wein,

Sweit-zer case, too! Pretzels und ein stein! Ja! make it two! Bring out dose

simili accent.

snit-lau, Lim-bur-ger, Kraut, Frankfurter, bow-wow! Reuse mit him out!

marcato.

Selt-zer und Rhine wein, Sweitzer case, too! Pret-zels und ein stein!

Ja! Ja! Ja! Ja! Ja! Ja!

simili accent.

Ja! make it two! Bring, oudt dose snit-lau, Limburger, Kraut, Frankfurter,

Ja! make it two! Ja! Ja! Ja! Ja! Ja!

8

Moderato.

1st time Solo.
2nd time Tutti.

bow-wow! Rouse mit him oudt! We'll 'ave the

Ja! Rouse mit him oudt!

8

marcato.

p

3 3 3 3 In Mile End

trick-i - est gro-cer - y biz-ness and moke in the Mile End Road,

In Mile End

3 3 3 3

Road! In ev-'ry

We'll 'ave ba-na-nas and or-an-ges, pears and pine-ap-ples in ev - 'ry load:

Road! In ev-'ry

load! For two!

'Amp - stead reg-u - lar ev - er - y Sun - day and wiv shrimp teas for two!

load! For two!

me and you!

Lord . luv me, Pat-ty my girlye, we'll par-a-lyze 'em me _____ and you!

me and you!

l.h.

rh.

sf

1st time Solo Andante with rythm marcato e *pp*.

2d time Tutti Allegro *ff*.

3d time *pp* Orch. only.

89

Sweet Mae! O my sweet Mae! My Mamie Ma - - - mie Mae! I'se a

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a double bar line and a repeat sign, followed by a series of eighth and sixteenth notes. A piano dynamic marking 'p' is placed below the first measure. The bottom staff is a piano accompaniment in bass clef, also in one sharp, featuring a steady eighth-note bass line and chords in the right hand.

lub-in and a lub-in and a lub-in and a lub-in and a lub, lub, lub, lub,

The second system continues the vocal and piano parts. The vocal line (top staff) has a 'cresc.' marking at the end of the phrase. The piano accompaniment (bottom staff) features a 'cresc.' marking in the right hand towards the end of the system.

lub, lub, lub - in! I'se a lub-in you sweet Ma - mie Mae! You'se der

The third system concludes the vocal phrase. The vocal line (top staff) ends with a double bar line. The piano accompaniment (bottom staff) continues with chords and moving lines in both hands.

dearest, der scrumpiest, neat-est, Der yel-low-est maiden in Al - a -

bam'! I am your Bil-ly - do! 'Deed I am! And I

lub yer, yer bet I do! Lub yer enough for two! Lub yer yes Bil - ly - do!

But He Said It So Politely.

No. 15.

MICHEL, PLOTSKY AND CHORUS.

Allegro.

HARRY LAWSON HEARTZ.

Piano introduction in B-flat major, 2/4 time. The left hand (L.H.) plays a series of chords and single notes, marked *pp* (pianissimo) and *sempre staccato*. The right hand plays a melody with eighth and sixteenth notes, some beamed together. The introduction concludes with a final chord in the right hand.

MICHEL.
Moderato.

Vocal entry for Michel in B-flat major, 2/4 time, marked *Moderato*. The melody is simple and conversational, with lyrics written below the staff. The piano accompaniment consists of chords in the left hand and single notes in the right hand.

1. Po - lite-ness, let me tell you, is a ver - y gen - tle art, It
 2. A youth who loved a maid - en and was seek - ing for her hand, To
 3. To a pa - per, where he thought they'd be con - sid - er'd quite the thing, A

Continuation of Michel's vocal line. The melody continues with the same simple, conversational style. The piano accompaniment remains consistent with the previous section.

soft - ens all as - per - i - ties and heals the wound - ed heart; For
 in - ter - view her sav - age "Pa," at last ac - quired the sand; The
 po - et took some vers - es once, en - ti - tled "Gen - tle Spring;" He

Final vocal line for Michel. The melody concludes with a few more notes. The piano accompaniment continues with chords and single notes.

in - stance when an Em - per - or, up - on his lord - ly head, Re -
 fa - ther list - end for a while, with stern and bale - ful glare, And
 said they were the best that a - ny - bo - dy ev - er wrote, The

p poco rit. *a tempo.*

ceived a pot of yel - low paint, what do you think he said? He
 then he most ab - rupt - ly took the young man by the hair; He
 ed - it - or pe - rused them, then he fed them to the goat. Though

pp poco rit. *mp a tempo.*

fixed the luck-less paint-er with his Bas-il - isk - ian eye And
 said his daugh-ter stood a bet-ter chance of wed-ded joy If he
 they were aw - ful tom-my - rot and fee - ble-mind - ed mush, And

called him names to men-tion which, I would-nt dare to try; He
 mar-ried her to Jo Jo, — the fa-mous dog-faced boy, And
 rub-bish, stuff and driv-el and ex - as - per - a - ting slush, He

called the chap O - rang-ou - tang, a jack-ass rab-bit too, A
 said al - so, he knew that times were get-ting rath - er hard: So he
 said un - to the po - et: "Po - et, do not stand a - loof! Oh,

blanket-y blank poll par-rot and a bloom-ing Kan-ga - roo! But he
 care-ful - ly and kind-ly kicked him clear a-cross the yard; But he
 come with me, "I'll blow you off:" he blew him off the roof! But he

p *poco rit.* *mf*

pp *poco rit.*

REFRAIN. Tempo di Schottische. PLOTS. MICH.

said it so po-lite - ly— Po - lite - ly? Po-lite - ly! He
 did it so po-lite - ly— Po - lite - ly? Po-lite - ly! And
 did it so po-lite - ly— Po - lite - ly? Po-lite - ly! That

p Tempo di Schottische. *f* *p*

said it so po-lite - ly that the paint - er stopped to hear; He
 said it so po-lite - ly that the lov - er stopped to hear; He
 po - et as po-lite - ly says "I'm car - ried quite a-way!" No

called the man a lob - ster, A diz - zy, daz - zy dob - ster, But he
 said, "You hear me yell, sir, That you can go to ——" Well, he
 "Gen - tle Spring" was his'n Just a hard fall and a pris'n Made the

p *pp*

TUTTI.

said it so po-lite - ly, it was mu - sic to the ear. But he
 said it so po-lite - ly, it was mu - sic to the ear. But he
 fin - ish so po-lite - ly of the Po - et and his Lay. But he

PLOTS. (with sneer.)

TUTTI.

said it so po-lite - ly— Po - lite - ly? Po-lite - ly! He
 did it so po-lite - ly— Po - lite - ly? Po-lite - ly! And
 did it so po-lite - ly— Po - lite - ly? Po-lite - ly! That

said it so po-lite - ly that the paint - er stopped to hear; He
 said it so po-lite - ly that the lov - er stopped to hear; He
 po - et as po-lite - ly says: "I'm car - ried quite a - way!" No

cresc.

called the man a lob - ster, A diz - zy, daz - zy deb - ster; But he
 said, "You hear me yell, sir, That you can go to —!" Well, he
 "Gen - tle Spring" was his'n Just a hard fall and a pris'n Made the

cresc.

ff

said it so po-lite - ly, it was mu - sic to the ear.
 said it so po-lite - ly, it was mu - sic to the ear.
 fin - ish so po-lite - ly of the Po - et and his Lay.

DANCE. Allegro.

mf

f

cresc. poco a poco. ff

Ways to Catch a Man.

No.16.

ROSALIE AND CHORUS.

HARRY LAWSON HEARTZ.

Moderato.

The piano introduction is in 2/4 time, key of D major. It consists of five measures. The right hand plays a melody starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter rest. The left hand plays a bass line with chords: D4-F#4, G4-B4, A4-C5, and a final D4-F#4 chord.

1. I — am not full of wis - dom on the Wo-man's Col - lege plan, It's a
 2. And — then there is the gen - tle girl with man - ner so de - mure And a
 3. There's the ed - u - ca - ted maid - en with the es - o - ter - ic brain Who pro -

pp

The vocal melody is in 2/4 time, key of D major. It consists of five measures. The piano accompaniment is in 2/4 time, key of D major, and consists of five measures. The piano part starts with a piano (*pp*) dynamic.

fact that I'm con - sid - er'd rath - er slow; — But I've learn'd that there are
 soul-ful, sad ex - pres - sion in her eyes; — She wears a sort of
 jects a bod - y as - tral in a trice; On the sub - ject of psy -

The vocal melody is in 2/4 time, key of D major. It consists of five measures. The piano accompaniment is in 2/4 time, key of D major, and consists of five measures.

sev'-ral dif-f'rent ways to catch a man And *that's* a thing it's worth your while to
ha-lo and you can't help feel-ing sure That she's training for a man-sion in the
chol-o-gy she's more or less in-sane, And she would-n't have a man at an-y

know. _____ The vi-va-cious and flir-ta-tious, goodness-gra-cious lit-tle
skies. _____ She does-n't know a thing a-bout the wick-ed ways of
price. _____ But just the same she watch-es out and nev-er skips a

maid Has a sau-cy glance for ev-ry man she meets; _____ She has
men, If you kiss'd her, she would make a great a-do; _____ But
chance Up-on a man to show-er gems of thought; _____ And

foot and shapely an-kle, well, I guess *she's* not a - fraid To cross the ver-y
when she has you land-ed all se - cure-ly it is then You be - gin to think she
then she fas - ci - nates him with her hyp-no - tiz - ing glance, And he some - times falls a

REFRAIN. *allegro*

rit.

mud-di - est of streets! ——— That's *one* way! *one* way to catch a man! And
knows a thing or two! ——— That's *one* way! *one* way to catch a man! And
vic tim on the spot! ——— That's *one* way! *one* way to catch a man! And

that's the way it's ver - y oft - en done ——— When a like ly man you see, Just a
that's the way it's ver - y oft - en done ——— Be the shy and tim - id miss, Till you've
that's the way it's ver - y oft - en done ——— And when his struggles cease, Call a

rit. *a tempo*

glimpse of lin - ger - ie! There are sev'-ral ways, and that is one! _____
 got him, just like this! There are sev'-ral ways, and that is one! _____
 Jus'- tice of the Peace! There are sev'-ral ways, and that is one! _____

rit. *a tempo*

DANCE.
Allegro.

mf

cresc. *mf*

mf

cresc. *ff*

Mamie and Jamie.

BLOSSOMS, ROSA, FOUCHÉ, NAN AND JEAN.

No. 17.

CLIFTON CRAWFORD.

Tempo di Polka.

PIANO.

BLOSSOMS.

1. There was once a girl and she was a pearl By the
 2. Now Ja-mie fell on a big ho- tel Where the
 3. Now as you know, the sum-mer show Be -

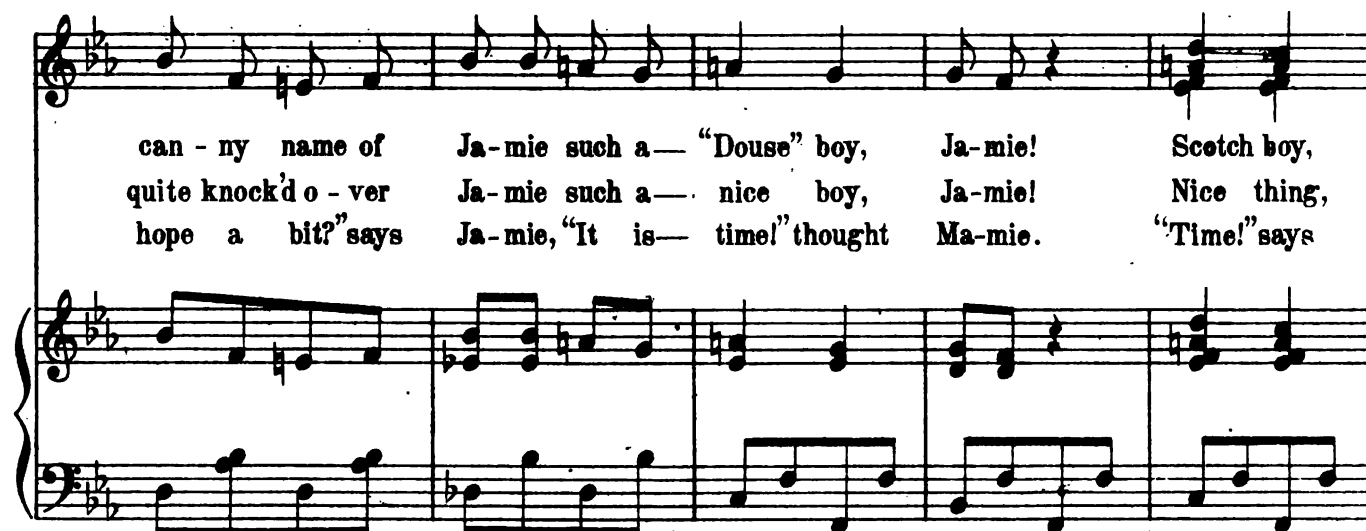
ROSA AND OTHERS.

common name of Ma-mie she was just— plain Ma-mie! Oh, just plain
 folks were all a - flame-y and they - raved— on Ma-mie Yes, mad on
 gan to get too tame-y, I'll pro - pose—thought Ja-mie. Good boy, —



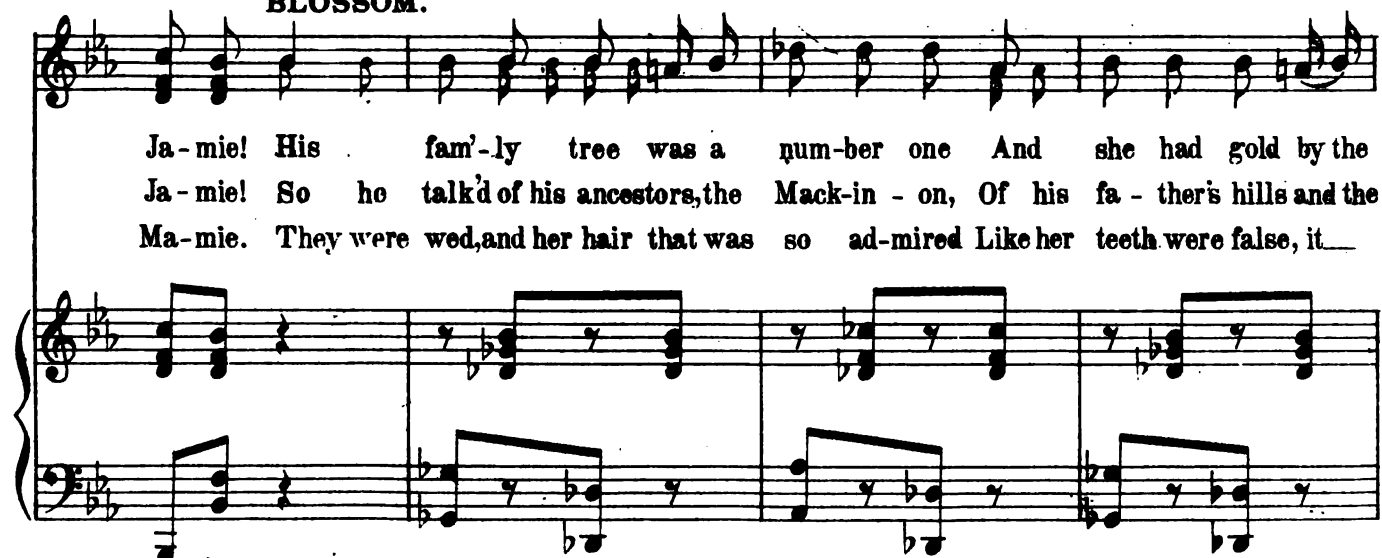
Ma - mie! And she fell in love with a Scot - ty boy By the
 Ma - mie, Of her jew - els and hors - es and foot - man as well. And it
 Ja - mie! For she may go, so here goes, you know, "May I

**ROSA AND
OTHERS.**

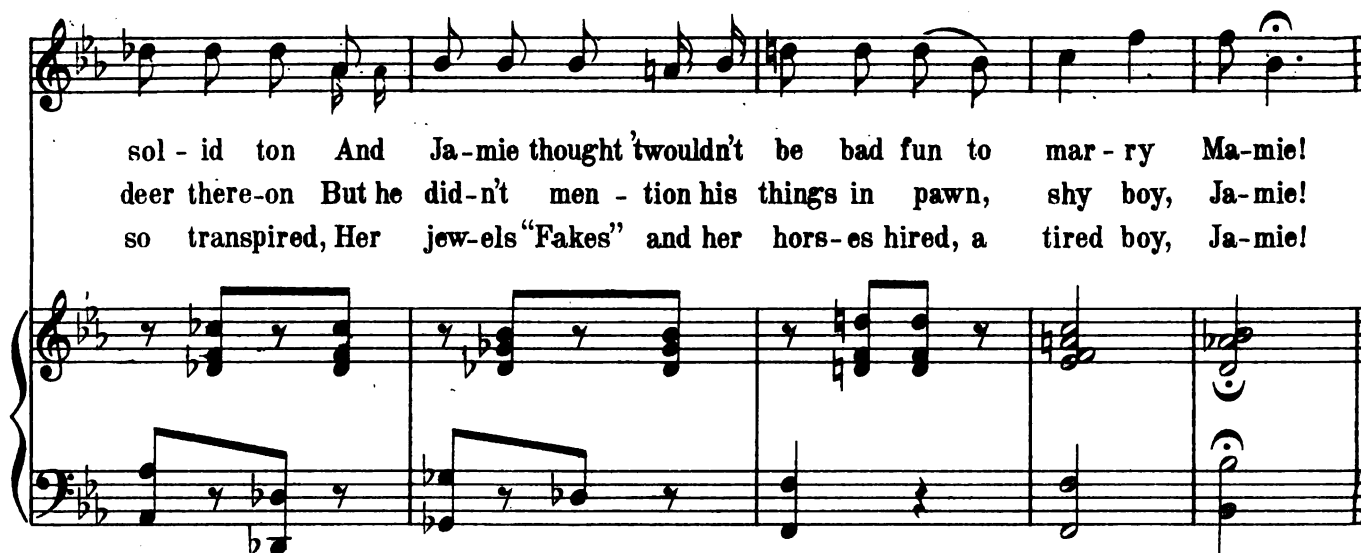


can - ny name of Ja-mie such a — "Douse" boy, Ja-mie! Scotch boy,
 quite knock'd o - ver Ja-mie such a — nice boy, Ja-mie! Nice thing,
 hope a bit?" says Ja-mie, "It is — time!" thought Ma-mie. "Time!" says

BLOSSOM.



Ja - mie! His fam'-ly tree was a num-ber one And she had gold by the
 Ja - mie! So he talk'd of his ancestors, the Mack-in - on, Of his fa - ther's hills and the
 Ma-mie. They were wed, and her hair that was so ad-mired Like her teeth were false, it —



sol - id ton And Ja-mie thought 'twouldn't be bad fun to mar - ry Ma-mie!
 deer there-on But he did-n't men - tion his things in pawn, shy boy, Ja-mie!
 so transpired, Her jew-els "Fakes" and her hors-es hired, a tired boy, Ja-mie!

REFRAIN.



1. & 2. Ja - mie thought he knew his game; Ma - mie, Ja - mie's ga-mey!
 3. Ja - mie thought he knew his game; Ma - mie, Ja - mie's ga-mey!



Real-ly, he was not to blame hav-ing such an aim, eh?
 Real-ly, he was not to blame hav-ing such an aim, eh?

Took her walks and in his room had Ma-mie in a frame-y— But
 Mar-ried her and found out that aft - er Ma-mie had his name-y— That

just the sa - mey Ja - mie's ga - mey, — did - n't work on Ma - mie!
 Ma - mie's game was just the sa - mey, — who was most to blame, eh?

TUTTI.

Ja - mie thought he knew his game; Ma - mie, Ja - mie's ga - mey!
 Ja - mie thought he knew his game; Ma - mie, Ja - mie's ga - mey!

Real-ly, he was not to blame hav-ing such an aim, eh?
 Real-ly, he was not to blame hav-ing such an aim, eh?

Took her walks and in his room had Ma-mie in a frame-y— But
 Mar-ried her and found that aft - er Ma-mie had his name-y— That

just the sa - mey Ja - mie's ga-mey, did - n't work on Ma - mie!
 Ma - mie's game was just the sa - mey, who was most to blame, eh?

repeat refrain a tempo for dance.

When Will my Dream Come True, Love?

105

MONTFORT, CLAIRE AND CHORUS.

No. 18.

HARRY LAWSON HEARTZ.

Moderato.

PIANO. *mf*

mp

MONT. Last night a vis - ion came to me, While lost in sleep I
CLAIRE. Ah! Do I hear the voice of Love That calls me to his

lay, A dream that lightened all my care And
side, And bids me break my cool re - serve, Dear

orsec.

poco cresc.

turned night in - - to day; My longed for Love was by my
Ve - nus be my guide! Now shall your love be told a -

mf

mp

cresc. *cresc.* *e*

side, ——— My lips to hers she drew: All earth - ly hap - pi -
gain, ——— The old and yet the new; So dear - est take me

rit. *sf* *dim. e rit.*

ness was mine! When will my dream come true? ———
to your heart! Now has your dream come true? ———

cresc. rit. *sf* *dim. e rit.* *p*

MONTFORT.
REFRAIN. Waltz tempo.

When will my dream come true, Love? When will my dream come true? ———

pp

cresc. *poco* *a* *poco* *cresc.*

Whenshall I feel her soft ca.- ress Thrilling me through and through? ———

cresc. *poco* *a* *poco* *f*

When shall my emp - ty heart, Love, O - pen it's door a - new? _____

f *dim.* *poco* *poco* *p*

When will she take and keep it, Love? When will my dream come true? _____

rit. *mf a tempo* *rit.* *mp a tempo*

CLAIRE.
2nd V. REFRAIN.

Now has your dream come true, Love? Now has your dream come true? _____

mf *mf* MONT.

Now has my dream come true, Love? Now has my dream come true? _____

p

Now shall you feel my soft ca - ress Thrilling you through and through! _____

cresc. *poco a poco*

Now shall I feel your soft ca - ress Thrilling me through and through! _____

cresc. *poco a poco*

f

Now shall your emp - ty heart, Love, O - pen it's door a - new! _____

Now shall my emp - ty heart, Love, O - pen it's door a - new! _____

mf

cresc. *rit.* *a tempo*

Now will I take and keep it, Love, Now has your dream come true! _____

Now will you take and keep it, Love, Now has my dream come true! _____

cresc. *rit.* *a tempo*

TUTTI.

f

Now has your dream come true, Love, Now has your dream come true? _____

my my

mf

cresc. poco a

Now shall you feel my soft ca - ressing you through and

cresc. poco a

Thrill-ing me through and

poco

through! _____ Now shall your emp - - ty heart, Love,

poco

through! _____ Now shall my emp - - ty heart, Love,

cresc. poco
 O - pen it's door a - new! Now will I take and

cresc. poco
 O - pen it's door a - new! Now will you take and

cresc. poco
 keep it, Love, Now has your dream come true!

a poco ff molto rit.
 keep it, Love, Now has my dream come true!

a poco ff molto rit. sf

And You Were Shy Eighteen.

LORD BOB, LADY DOROTHEA AND ENGLISH PARTY.

No. 19.

HARRY LAWSON HEARTZ.

Andante.

PIANO.

The piano introduction is in 4/4 time, marked 'Andante'. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a quarter note G4, followed by a half note F4, and then a quarter note E4. The bass line consists of a series of chords: G3-B2, F3-A2, E3-G2, and D3-F2. The piece concludes with a 'rit.' (ritardando) marking and a final chord of G3-B2.

LORD B. The good old times! The bloom-in' days! Of health and good di -
 LADY D. While I, in this my la - ter youth, Am "Dig - ni - fied and
 LORD B. Yes, mer - ry times they were in - deed, But aw - ful - ly im -

The piano accompaniment for the first vocal line is in 4/4 time, marked 'p' (piano). It features a treble clef and a key signature of two flats. The melody is simple, with a half note G4, a quarter note F4, and a half note E4. The bass line consists of a series of chords: G3-B2, F3-A2, E3-G2, and D3-F2.

ges - tion! No hyp - no - tist! No sci - ence craze! No
 state - ly," And go to church, — in sol - emn truth, — And
 prop - er. Why, oft a maid I'd just pick up, And

The piano accompaniment for the second vocal line is in 4/4 time, marked '8' (octave). It features a treble clef and a key signature of two flats. The melody is simple, with a half note G4, a quarter note F4, and a half note E4. The bass line consists of a series of chords: G3-B2, F3-A2, E3-G2, and D3-F2.

fe - male suf - frage ques - tion! Up - on one sim - ple
like the cu - rate great - ly; That mer - ry time is
oft - en I would drop her. My poor pa - pa was

rule we thrived, "What - ev - er is, it right is." The
past, my lord! And you are some - thing old - er, But
in des - pair, I cost him so much mon - ey; My

mi - crobe had not then arrived, Nor yet ap - pen - di - ci - tis.
just as gid - dy, on my word, And not a lit - tle bold - er!
mam - ma tore her auburn hair; 'Twas false, but it was fun - ny.

LADY D.

REFRAIN. Tempo di Valse.

LORD B.

When you were twen - ty - one, my lad! And eight - een you, my

BOTH.

girl! ——— We took in all the fun of life In one con -

marcato. *cresc.*

tin - uous whirl! ———

LORD B. When you, my dear, tho' ver - y
LADY D. Do you re - call one night; Rou -
LORD B. And la - ter when you mar - ried

marcato.

LADY D.

gay, With - al had mod - est mien! ——— When you were
lette; Some guin - eas left us, clean! ——— Your loss was
Bagges: Your age you gave the Dean! ——— Just one and

LORD B.

rit. *pp a tempo.* *Repeat tutti mf*

twen - ty - one, my boy!
twen - ty - one, my boy! And you were shy eight - een! ———
twen - ty years, my lord!

rit. *pp a tempo.*

The Nursery Grenadiers.

No. 20.

CLAIRE AND CHORUS.

EDWARD W. CORLISS.

Tempo di Marcia.

PIANO.

The piano introduction is in 6/8 time, marked 'Tempo di Marcia'. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by a quarter note A4, and then a half note B4. The left hand starts with a half note G3, followed by a quarter note A3, and then a half note B3. The melody continues with a quarter note C5, a half note D5, and a quarter note E5. The bass line continues with a half note C4, a quarter note D4, and a half note E4. The introduction ends with a half note F5 and a quarter note G5 in the right hand, and a half note F4 and a quarter note G4 in the left hand.

CLAIRE.

Claire's vocal part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The melody continues with a quarter note C5, a half note D5, and a quarter note E5. The bass line continues with a half note C4, a quarter note D4, and a half note E4. The vocal part ends with a half note F5 and a quarter note G5 in the right hand, and a half note F4 and a quarter note G4 in the left hand.

In
The

The Soprano/Alto vocal part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The melody continues with a quarter note C5, a half note D5, and a quarter note E5. The bass line continues with a half note C4, a quarter note D4, and a half note E4. The vocal part ends with a half note F5 and a quarter note G5 in the right hand, and a half note F4 and a quarter note G4 in the left hand.

nur - se - ry days we child - ren play'd at sol - diers big and grand: — With
bat - tle is o'er the vic - t'ry won to ma - ma's arms they go, — And

SOP. ALTO.

Too - te - toot te - toot - te - toot!

TENOR. BASS.

The Tenor/Bass vocal part begins with a half note G3, followed by a quarter note A3, and then a half note B3. The melody continues with a quarter note C4, a half note D4, and a quarter note E4. The bass line continues with a half note C3, a quarter note D3, and a half note E3. The vocal part ends with a half note F4 and a quarter note G4 in the right hand, and a half note F3 and a quarter note G3 in the left hand.

one or two chairs we build a fort to make a fi - nal stand: _____ The
 soft-ly she sings and rocks each lit - tle sol - dier to and fro. _____ The

Tee-te-te-toot-te-toot-te-toot!

coal - hod was our max - im gun and gracious how quick we made them run! With
 trumpet and gun are laid a-way to serve a-gain an - oth - er day The

po - ker for sword the Cap - tain kills the foe on ev' - ry hand! _____ A -
 tir - - ed eye - lids slow-ly close as both kneel down to pray; _____ And

cross the floor on hob - by horse he leads a gal - lant charge, — And
in - to the trun - dle bed they go to wake in ear - ly morn, — And

Too-te - te - toot - te - toot-te - toot!

fol - lowed by lit - tle troop - ers all cou - ra - geous but not large; — They
ma - ma kiss - es each sol - dier dear with heav - y heart for - lorn, — For

Too-te - te - toot - te - toot-te - toot!

seize on grand - ma's rock - ing chair sure - ly the foe is lurk - ing there! They
while the chil - dren blithely play she thinks of one whom far a - way Is

charge and ral - - ly load and fire the Nurs' - ry Gren - a -
fight - - ing in dead - ly earn - est at the game the chil - dren

Solo 1st time.
Tutti 2^d time.

diers! Ta - ra! Ta - ra ta - ra! Ta - ra! Ta - ra ta - ra! The
play. Ta - ra! Ta - ra ta - ra! Ta - ra! Ta - ra ta - ra! The

bu - gle loud - ly calls! For - ward
bu - gle loud - ly calls!

Too - te - te - toot!

march with roll of drum! _____ Heads e - rect! we

Too - te - te - toot!

proudly come! _____ Stern command! Army grand! They fight un-

Too-te-te - toot! Too-te-te - toot!

1. TUTTI 2.

till the sand-man slow-ly comes. _____ Ta- comes. _____

1. 2.

sf

The Interrogative Child.

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No. 21.

PLOTSKY, ROSA, NAN AND JEAN.

CLIFTON CRAWFORD.

Allegretto moderato.

PIANO.



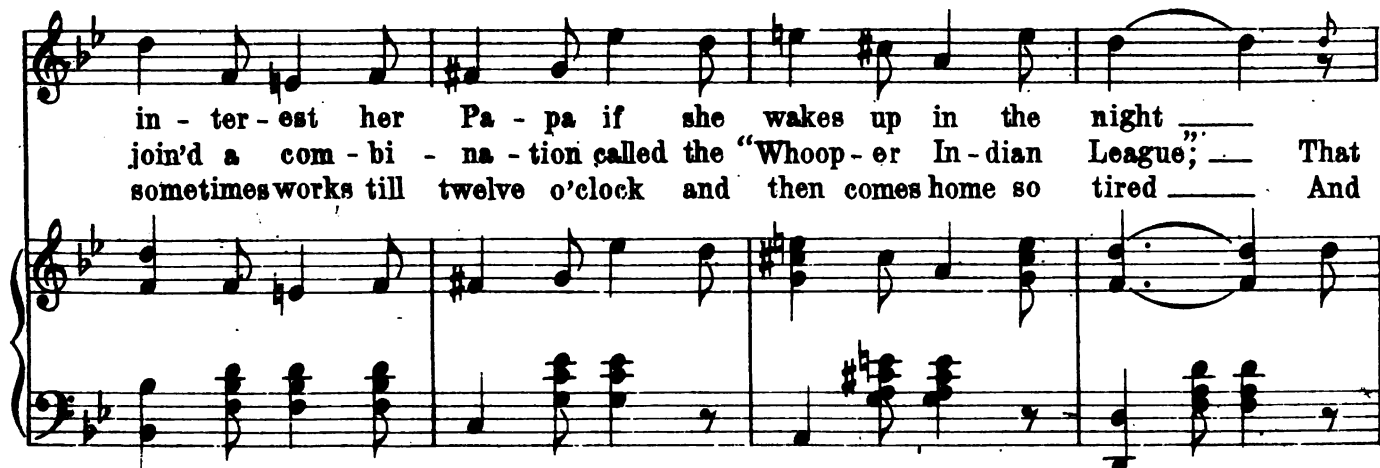
1. Mrs. Whim-ple has a daugh-ter, and the daugh-ter has a gift ____ Of
2. Mrs. Whim-ple has a bro-ther, and the bro-ther came to stay ____ With
3. Mrs. Whim-ple has a hus-band and the hus-band is in "biz" ____

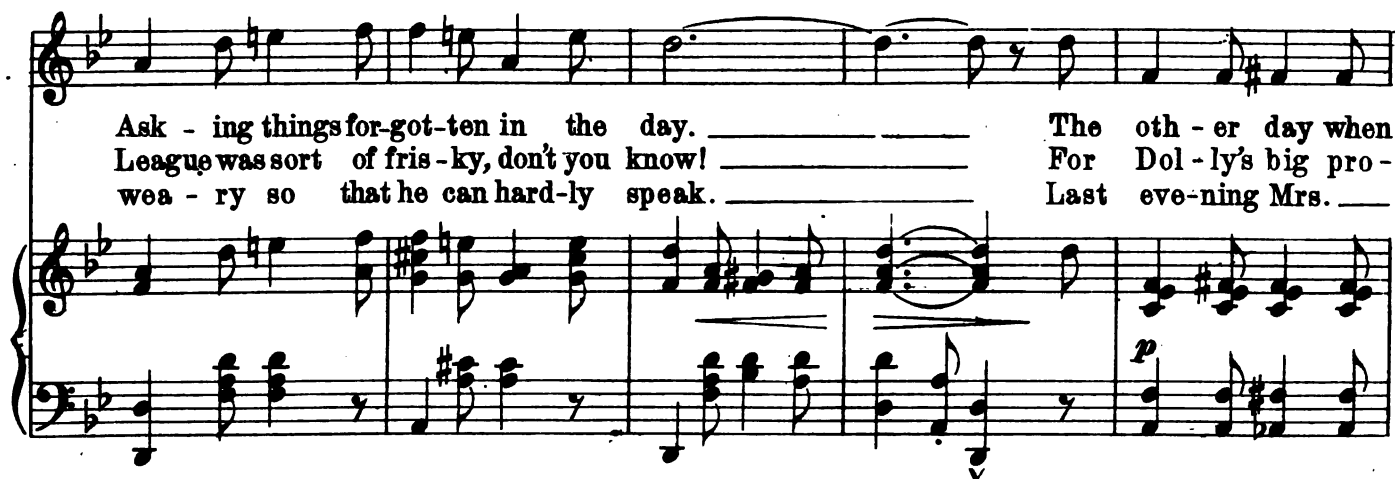


ask - ing sil - ly ques - tions, so they say; ____ And she'll
Whim-ple and his wife a while a - go; ____ He
Toil - ing in the ci - ty all the week; ____ He

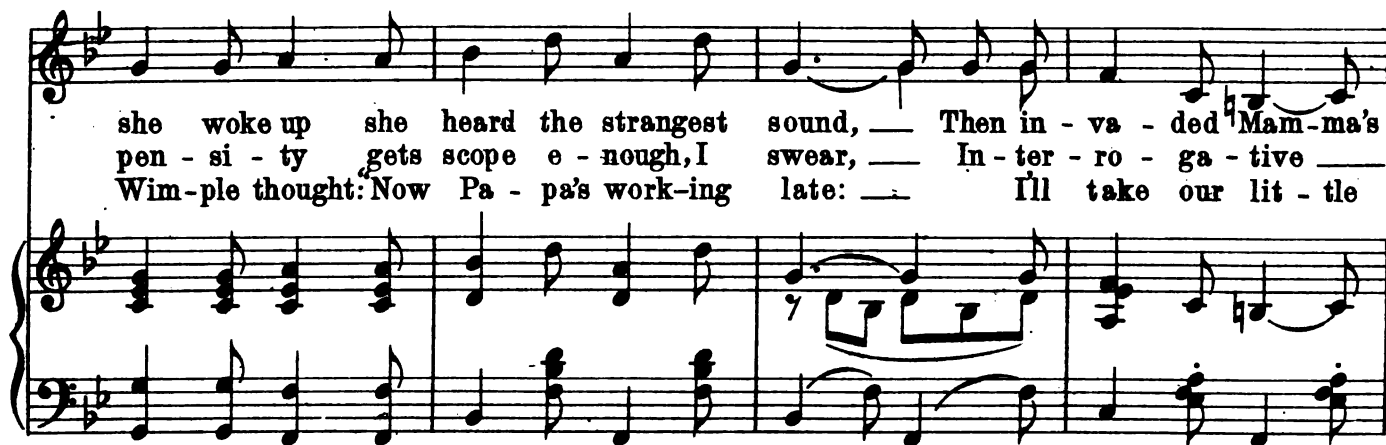


in - ter - est her Pa - pa if she wakes up in the night ____
join'd a com - bi - na - tion called the "Whoop - er In - dian League"; ____ That
sometimes works till twelve o'clock and then comes home so tired ____ And





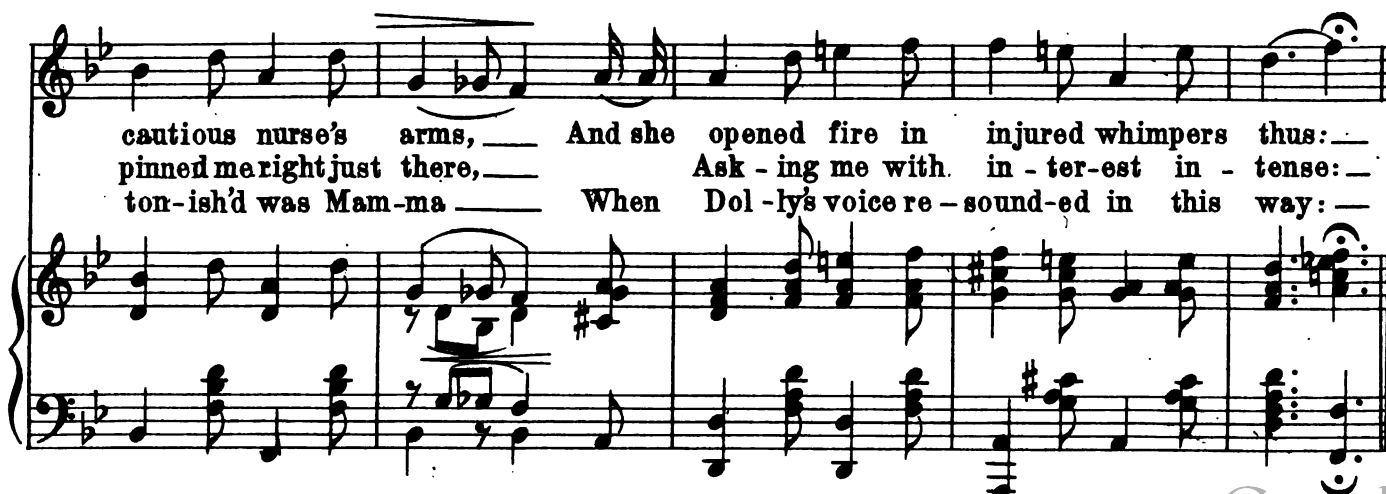
Ask - ing things for - got - ten in the day. _____ The oth - er day when
 League was sort of fris - ky, don't you know! _____ For Dol - ly's big pro -
 wea - ry so that he can hard - ly speak. _____ Last eve - ning Mrs. _____



she woke up she heard the strangest sound, — Then in - va - ded Mam - ma's
 pen - si - ty gets scope e - nough, I swear, — In - ter - ro - ga - tive —
 Wim - ple thought: Now Pa - pa's work - ing late: — I'll take our lit - tle



bed room in a fuss; _____ Found a brand - new ba - by in a
 fac - ul - ty im - mense: _____ She met me on the street to - day and
 Dol - ly to the play." _____ They went, and in the Or - chestra as -



cautious nurse's arms, — And she opened fire in injured whimpers thus: —
 pinned me right just there, — Ask - ing me with in - ter - est in - tense: —
 ton - ish'd was Mam - ma — When Dol - ly's voice re - sound - ed in this way: —

REFRAIN. Slower.

121

mf

Where did you find us that? _____ Where does the squeak come out? _____
 What is a "ho - ly jag?" _____ Does ev - er a key - hole jump? _____
 Who is that there with Pa? _____ Why don't he take you, too? _____

mf

Why has it got no hair on its head and wob-les its arms a - bout? _____
 Why does my Un - cle fall up-stairs and say he came home in a lump? _____
 Why are you kicking the man in front, and why is she young-er than you? _____

Is it saw - dust all in-side _____ Can you wind it with a key? _____
 How do you "Whoop her up?" _____ How can you "paint the town?" _____
 What is a sten - o - graph - er for? _____ Why do I make you tired? _____

f

Who pull'd its teeth all out of its head? And did you buy that for me? _____
 How does my Un - cle "Car-ry a bun?" And the taste in his mouth "go brown?" _____
 Who's an in-hu - man mon - ster? And why will the girl be fired? _____

fz

Rosalie.

No. 22.

MONTFORT AND FEMALE CHORUS.

EDWARD W. CORLISE.

VOICE.

Andante quasi Allegretto.

PIANO.

There is a girl the sweet-est one in all this world And she is wond'rous fair — Her
Now this dear girl the on - ly one in all the world A - mong the girls for me — Is

eyes so blue, Her lips so red, And wavy is her gol - den hair Her
deaf to all My words of love I'll nev-er mar-ry Ro - sa - lie But

feet they twin - kle in the dance As the mu - sic of the wa - ters play Her
her dear face shall be my dream Always to re - mind me of this day You'll

proud head ne'er Bends to catch the low sweet whisper as I fond - ly say —
then my Rose Bend to catch the low sweet whisper as I'll fond - ly say —

Allegretto.

Ro - sa - lie, The moon is shin - ing The stars they do glit - ter

bright — Come, my Rose! I am call - ing And

TUTTI.

meet me in the moon's pale light! _____ Ro - sa - lie, the

moon is shin-ing The stars they do glit - ter bright, glitter bright! Come sweet

Rose! He is calling And meet him in the moon's pale light. _____

Love Me, Sweetheart, in Sweet Song.

DUET AND CHORUS.

TAMMONS, MARGERY AND ENGLISH PARTY.

H. L. HEARTZ.

Moderato.

ANO. *mf* *rit.*

mf *p dolce*

Love me a lit - tle, love me long, Love me, sweet-heart,

in sweet song; Love me sleep-ing, dear, or wak - ing,

pp

Love me, oth - er loves for - sak - ing Love me, a

p

mf

sleeping, dear, or wak - ing, Love me, oth-er loves for - sak - ing;

Love me a - lone or in a throng, Love me, love me, right a - long;

And though you love me but a lit - tle, dear, Be sure you love me long.

legato



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Andante con moto. *poco rit.* *a tempo.*

VOICE. Just when the red June ro - ses blow, She gave me one a year a -

PIANO. *rit.* *con espr.*

a tempo.

go A Rose whose crimson breath re - veald The

a tempo.

se - cret that its heart con - ceald And whose half shy, half

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